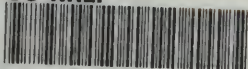


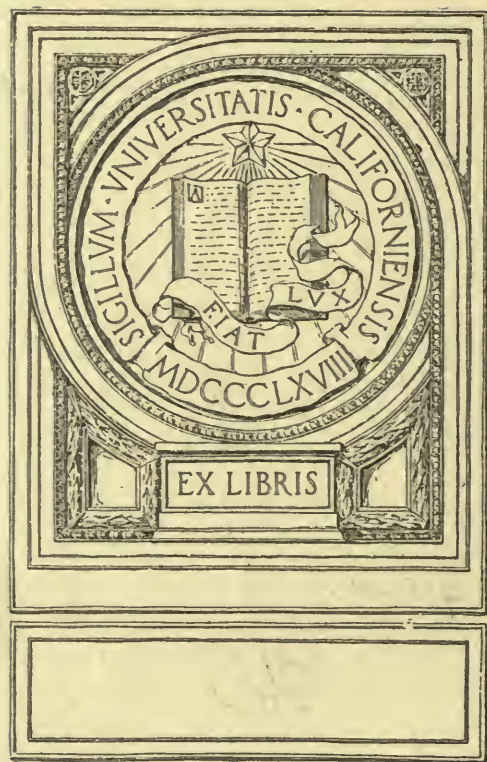
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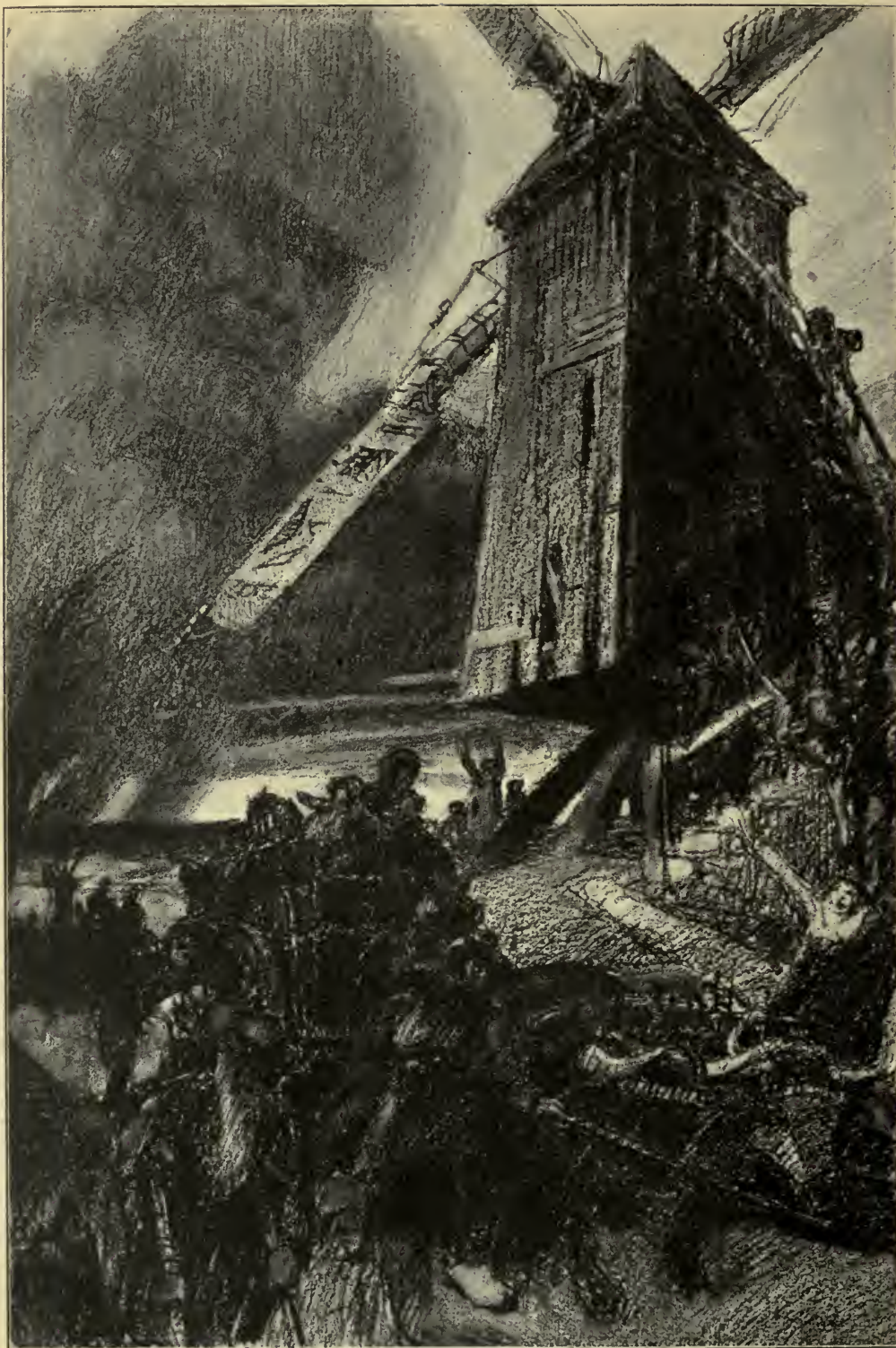
REPORT
OF THE
AMERICAN E. F.
ART TRAINING CENTRE
BELLEVUE, SEINE-ET-OISE
MARCH-JUNE 1919





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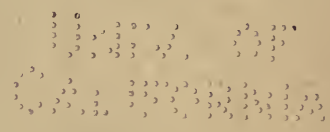


COMPOSITION : " THE STORM "

Alonzo C. Webb, 2nd Lieut., F. A.

*U.S. Army Cooperation - Army of France, 1-7-1919.
Art training center, Bellevue, France.*

REPORT
OF THE
AMERICAN E.F.
ART TRAINING CENTER
BELLEVUE, SEINE-ET-OISE



MARCH-JUNE, 1919

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AMERICAN E. F. ART TRAINING CENTER

BELLEVUE (Seine-et-Oise)

A. P. O. 702.

July 1st, 1919.

From : The Commandant.

To : Brigadier General R. I. Rees, Fifth Section, General Staff, in charge of Education, General Headquarters, A.E.F.

Subject : Transmittal of Final Report on Bellevue Art Training Center.

1. Herewith are transmitted fifty copies of the final report on the Bellevue Art Training Center, eleven hundred fifty having been retained for direct distribution.

2. For an army to undertake to conduct an art school for troops assembled in the field, is such an unprecedented undertaking that it would seem to warrant a particularly full and complete record both of the methods pursued and of the ends obtained. Therefore, in addition to the signed reports, there are embodied in the report various rosters, statistical statements and photographs, illustrating the life and activities of the school and the work of the students.

3. It is felt that this report will be found to contain much that is valuable from an educational, economical and statistical point of view as bearing on the qualities of the soldier personnel. The illustrations and certain data undoubtedly will make it a valuable reference book for the shelves of art schools.

Signed : GEO. H. GRAY,
Major, Engineers.

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The official photographer of the Post was Sergt. Maj. Edward A. Hyers. The illustrations of the school buildings and school life and many of the line drawings of students work were prepared from photographs made by him, under the direction of the Historian.

REPORT OF THE COMMANDANT

1. In the body of the general report will be found the special reports of the Director, the Historian, and the Heads of special activities. This particular report will be confined to administrative policies arising from the peculiarities of the school.

2. The Bellevue Art Training Center was organized as an independent post. Aside from the usual administrative, executive and disciplinary work of a post and army school, the special duty of the commandant, as he interpreted various educational orders and oral instructions, was to cooperate with the Educational Direction to accomplish the work laid down in the curriculum.

3. The personnel of the student body was selected by the directors on the basis of qualifications as indicated in their reply to questionnaires sent to the entire A.E.F. The students selected represented twenty four grades of enlisted men, and officers from Second Lieutenants to Major, inclusive. One of the first acts of organization was to establish the policy of putting all students on the same military status in their studies, while observing the distinction between officers and enlisted men at all other times—officers and men messing, sleeping and otherwise socially living apart. This common status in classes was necessary to avoid duplication of all the courses. From the scholastic point of view this worked out most satisfactorily ; from the point of view of military discipline, it resulted in an apparently insurmountable tendency to laxness as to military courtesies. These symptoms were aggravated by the

fact that there were continual new arrivals over a long period of time and that the men came, apparently, some from new and untrained organizations and some from older and well trained organizations. Not only was it felt that there was not warrant for taking time from studies to correct these military defects, but it was further felt that the less there were of military restraints in evidence, the more would the student acquire of that freedom of imagination and unhampered mental attitude necessary to any artistic receptiveness and conception. It was essential, in short, to develop an artistic atmosphere.

4. To achieve good conduct without obtrusive military restrictions the students were encouraged in self government and to the greatest extent possible put on their honor. They were told that as select men they would be granted every reasonable privilege, abuse of which by a few individuals would result in the loss of the privileges for all. To protect themselves against such curtailment of privileges they were encouraged to establish an "esprit de corps" which would require all to conform to the standards sought. They established their own organizations for the furtherance of their own interests; notably the Student's Council, with its various committees and the Cercle Français, "Entre Nous", special reports of whose activities will be found in the general report.

5. General control and liaison between the students and the Adjutant's Office was maintained by adopting the system of "massiers" of the French Ateliers. Thus, in each department (painting, sculpture, etc.) the ranking student automatically became "massier", with authority to appoint such "sous-massier" as he might find necessary. By this means all departments and all groups within the department were provided with their "massier" and "sous-massier", who were responsible for discipline and who kept track of the equipment and supplies, the records of work and the attendance at classes. The general formations for physical and other exercises were in charge of the senior officer student, known as the "grand massier". All "study trip" groups were in charge of "massiers" and "sous-massiers".

6. During Saturday afternoons and Sundays the students were encouraged to visit places of artistic interest within easy distance of Paris, keeping preferably in groups. The itineraries of these groups were prepared by a committee of the Student Council. Owing to the prevalence of venereal disease in many parts of France, these week end passes caused some alarm at medical headquarters, but almost without exception the students were true to the confidence placed in them. These few exceptions constituted the only infraction of any note of disciplinary regulations.

7. The curriculum was organized by the Director of Education Mr. Lloyd Warren (in the earlier records referred to as the Dean). The general studies, such as the French language and history, lectures on the history of the various arts, together with the atelier work, seemed at first to be absorbing the time of the students to the exclusion of the study of the executed work of the masters; but the knowledge of the history and conditions which gave rise to the master works afforded to the student so much greater appreciation, that when the opportunity for more extended travel came, it became evident that the time had been well spent.

8. The progress of the students has been extraordinary. This success was due in large measure to the breadth and intelligence with which the educational director laid out his curriculum to meet the extraordinary conditions, and to the enthusiasm and untiring energy with which he and his assistants developed the details of the course. The interest and enthusiasm with which all members of the military staff have performed their several parts in facilitating the work of the school and adding to the attractiveness of living conditions, has also, beyond question, added in some measure to the net results of the school. Special mention should be made of the work of Lieuts. Foster and Chaillaux, to whom were entrusted the details of acquiring the property and having all necessary installations and equipment ready for the opening of the school and to Captain Gusman, through whose initiative and zeal multigraph copies of all lectures were furnished the students. At the time of reporting, certain of the

officers serving on the staff were given the option of devoting their entire time to study, or of devoting a part of it to administrative duties. Those electing to make this sacrifice were Lts. Pearce, Reagan, Griswold and Foster.

9. From outside of our immediate organizations valuable assistance has been rendered by the Photographic Department of the Air Service and the Signal Corps, the Young Men's Christian Association and the Red Cross. From the French, both in private and public capacities, innumerable special services have been rendered us, mention of which are made in the subsequent special reports.

10. Our army of citizen-soldiers found itself at the end of the campaign in a foreign land which is a veritable treasure house of art of every description, whose whole history is intricately interlaced with the history of art, a land which for ages has been producing masters and master works, a land replete with museums, schools and instructors of great gifts. To our citizen artists, who are momentarily soldiers, the army authorities granted the high privilege of dropping their arms and taking up the implements of their arts. Such were the extraordinary conditions under which this school came into existence, and such were the opportunities which the Educational Director so ably moulded to his purpose. The reports of the instructors and the work of the students presented in the body of the report bear testimony of the versatility of our soldiers and to the fidelity with which they have availed themselves of their opportunities. Their real work is ahead of them. It cannot be doubted that the influence of this opportunity will make itself felt in many communities.

Signed : Geo H. Gray
Major, Engineers.

To General R.I. Rees.
Fifth Section, Gen'l Staff
General Headquarters, A.E.F.



The School seen from the Road.



The School seen from the Forecourt.

PAVILLON DE BELLEVUE

70 1914
August 20



The Administrative Staff.



The Faculty.

ADMINISTRATIVE STAFF

Geo. H. GRAY. Major, Engineers, Commandant.
Charles S. GUSMAN. Captain, Infantry, Adjutant.
Wm.D. FOSTER. 1st Lieutenant, Engineers, Asst. Adjutant Historian and
Commanding Hq. Detachment.
Robert S. BLACK. 1st Lieutenant. C.A.C., Personnel Officer.
Howard B. PEARCE. 2nd Lieutenant, Air Service, Paris Personnel Officer.
Harry E. REED. 1st Lieutenant, Tank Corps, Transportation and Mess
Officer.
Homer L. CHAILLAUX. 2nd Lieutenant, Engineers, Supply Officer.
Oliver E. REAGAN. 1st Lieutenant, Air Service, House Officer.
Ralph E. GRISWOLD. 1st Lieutenant, Engineers, Grounds Officer.
Clarence E. HOWARD. Capt. Engineers, Representative of Faculty.
Joseph B. WOOD. A.F.C., Adjutant's Office.
Earle W. WILSON. A.F.C., Personnel Office.

FACULTY

Geo. S. HELLMAN. Educational Corps A.E.F., Director of Instruction in
Fine and Applied Arts, A.E.F.
Lloyd WARREN. Educational Corps, A.E.F., Director of Education and Dean
of the Faculty.
Ernest PEIXOTTO. Capt. Eng'rs. U.S. Army. Head of Dep't of Painting.
Solon BORGLUM. Educational Corps, A.E.F., Head of Dep't of Sculpture.
Leslie CAULDWELL. Capt. A.R.C., Head of Dep't of Interior Decoration.
Wm. C. TITCOMB. 1st Lt. A.R.C., Head of Dep't of Itineraries.
Geo. H. GRAY. Major Eng'rs, U. S. Army, Head of City Planning Division.
Clarence E. HOWARD. Capt. Eng'rs. U. S. Army, Assistant to the Dean.
Archibald M. BROWN. Ensign, U.S.N.R.F. Assistant Dep't of Architecture.
Robert F. LOGAN. Educational Corps. A.E.F., (formerly U.S.N.) Assis-
tant Dep't of Painting.

TEACHING STAFF

<i>ARCHITECTURE.</i>	<i>Design.</i>	Victor LALOUX, Membre de l'Institut, Commandeur de la Légion d'Honneur, Professeur et Chef d'atelier, Ecole des Beaux-Arts. Lloyd WARREN, Educational Corps, A.E.F. Archibald M. BROWN, Ensign, U.S.N.R.F. J.-P. ALAUX, S.A.D.G. Jacques CARLU, S.A.D.G. R.M. RICE, 1st Lieut. Inf., Student Instructor. Robert SCANNEL, 1st Lieut., Engrs. Student Instr.
	<i>Sketching.</i>	Philip L. SMALL, 2nd Lieut., F.A. F. Nelson BREED, 1st Lieut., Engrs. Student instr.
	<i>City Planning.</i>	George H. GRAY, Major, Engrs. Clarence E. HOWARD, Capt. Engrs. Francis A. ROBINSON, 2nd Lieut., Engrs. Geo. B. FORD, Major, A.R.C. Cyrus W. THOMAS.
	<i>PAINTING.</i>	
	<i>Life and Composition.</i>	Ernest PEIXOTTO, Capt., Engrs.
	<i>Antique and Anatomy.</i>	Robert F. LOGAN, Educational Corps, A.E.F.
	<i>Portrait.</i>	Angel ZARRAGA.
	<i>Landscape.</i>	Harry B. LACHMAN.
	<i>Etching.</i>	Louis ORR.
	<i>Poster Design.</i>	Harry TOWNSEND, Capt., Engrs.
	<i>Wood Engraving.</i>	Pierre GUSMAN.
	<i>Visiting Instructors.</i>	F. CORMON, Membre de l'Institut, Commandeur de la Légion d'Honneur, Professeur et Chef d'atelier, Ecole des Beaux-Arts. Jacques BLANCHE, Officier de la Légion d'Honn. Bernard NAUDIN, Chevalier de la Légion d'Honn.
	<i>SCULPTURE.</i>	
	<i>Life, Composition and Anatomy.</i>	Solon BORGLUM, Educational Corps, A.E.F.
	<i>Ornament.</i>	René P. CHAMBELLAN, Sergeant, Student Instr.
	<i>INTERIOR DECORATION.</i>	Leslie CAULDWELL, Capt., A.R.C. Lloyd WARREN, Educational Corps, A.E.F. Philip L. SMALL, 2nd Lieut., F.-A. C.F. BROWN, Corporal.
	<i>PARIS ITINERARIES.</i>	Wm. C. TITCOMB, 1st Lieut., A.R.C.
	<i>FRENCH LANGUAGE.</i>	René M. DELAMARE. George GRIVEAU. Pierre LASCOUMES. George DAUPHIN.
	<i>LIBRARIAN.</i>	Cornelius CALLAGHAN, 1st Lieut. Engrs.

VISITING LECTURERS

- Lorado TAFT, Educational Corps, A.E.F. *Subject* : History of French Sculpture. Seven lectures, April 17-May 23, 1919.
- John GALEN HOWARD, Capt. A.R.C. *Subject* : History of Architecture, three lectures, April 12-April 24, 1919.
- A. KINGSLEY PORTER. *Subject* : Romanesque and Gothic Architecture, two lectures, March 30-April 5, 1919.

FRENCH LECTURERS

- Emile SAILLENS, Agrégé de l'Université, Professeur au lycée Pasteur, Neuilly-s.-Seine.
Subject : History of France, ten lectures in English, April 28-June 5, 1919.
- Salomon REINACH, Membre de l'Institut, Conservateur des Musées Nationaux, Directeur de la Revue Archéologique.
Subject : Painting in the Dordogne Caves, one lecture in English, April-15, 1919.
- Louis DIMIER, Agrégé de l'Université des Lettres, Membre résident des Antiquaires de France.
Subject : History of Painting in France, four lectures in English, April 22-May 13, 1919.
- J.-J. HAFFNER, S.A.D.G.
Subject : French Architecture of the XVII and XVIII centuries, three lectures in English, May 3-May 17, 1919.
- Louis HOURTICQ, Agrégé de l'Université, Inspecteur des Beaux-Arts de la Ville de Paris.
Subject : The Salons of 1919, two lectures in French, May 14, 1919.
- Adolphe GIRALDON, Artiste peintre, Décorateur, Membre du conseil consultatif de l'Ecole Estienne, Membre du comité de la Société de l'Art appliqué aux métiers, membre de la Société des Artistes Français et de la Société des Décorateurs, Director of Design Glasgow School of Art 1904-1909.
Subject : Textiles, Book craft, two lectures in English, April 9, 1919.
- MARQUET DE VASSELLOT, Conservateur du Louvre.
Subject : French Enamels and Gold-Smithy, one lecture in English May 7, 1919.
- FRITSCH-ESTRANGIN, Assistant commissioner of Fine Arts of the French Government at the Exhibition of Liège (1904), Brussels (1910), Ghent (1913); Contributor to the Studio; Encyclopedia Britannica; War Art Critic to the daily paper "Excelsior".
Subject : French Ceramics, two lectures in English May 21 and June 3, 1919.
- VOLWEDER, Decorator.
Subject : Petit point and gros point in furniture coverings, one lecture in English, May 9, 1919.
- J.-C.-N. FORESTIER, Conservateur des Parcs et Promenades de Paris, Ancien élève de l'Ecole Polytechnique et de l'Ecole Nationale des Eaux et Forêts.
Subject : French Gardens, two lectures in French, May 28 and May 1919.

CLASSIFICATION OF STUDENTS
ASSIGNED FROM MARCH 5TH TO JUNE 1ST

	Total	Officers	Non Com.	Pvts
	—	—	—	—
Architects	160	57	67	36
Painters	131	14	52	65
Sculptors	16	0	6	10
Interior Decorators. .	37	1	25	11
Unassigned	6	3	2	1
	<hr/>			
Grand total.	350			

REPORT of the DIRECTOR of EDUCATION

INTRODUCTORY

On Nov. 15th 1918, I received a request to call upon Mr. George S. Hellman at the offices of the Y.M.C.A. Educational Commission in New York. Mr. Hellman, who had recently been appointed by the chairman of the Commission Director of its Department of Fine and Applied Art, desired to consult me on the plan to be pursued in organizing the work of this department in the A.E.F. After several conferences with him, he requested me to accept the position of Associate Director with which request I complied. I joined the Y.M.C.A. as an educational secretary and landed in France on Jan. 1st, 1919, reported at the head quarters of the Commission in Paris and immediately started in with my duties.

While still in New York Mr. Hellman had imparted to me his general scheme which included the formation of an art academy, either in Paris or nearby, somewhat resembling the academies which certain nations including the United States have established in Athens and Rome, and at the time I suggested that the former Palace Hotel at Bellevue; S.-et-O., would suit the purpose should it be obtainable.

After considering the problems connected with the situation, at the end of January, Mr. Hellman requested me to concentrate my efforts entirely on the organization of this academy. In the mean time there were designated by the Army for duty in connection with the work Major Geo. H. Gray; Engineers, and his staff, whose valuable services in this work will appear in the report of its historian.

I found the Hotel at Bellevue just vacated by the A.R.C. where it had served as a base hospital, and its lease was taken over by the Army for our purposes.

PRELIMINARIES

At this time it was thought that there would be probably three terms of study, each of three months duration, which would extend the existence of the Art Training Centre from Feb. 15th when we hoped to open, until Oct. 15th. and, as the buildings could contain from 250 to 300 students, it was calculated that all art students in the A.E.F. of any considerable advancement in the arts could be given there one term of study before demobilization, which was not at that time expected to be as rapid as it subsequently proved to be.

In the meanwhile applications from students had arrived in large num-

bers, and questionnaires which would show to some extent the qualifications of the applicants were filled out by them, the intention being to have the most advanced men sent to Bellevue, and to take care of the others in a manner subsequently to be devised. The creation of the American University at Beaune solved this problem very shortly afterwards.

GENERAL PLAN

In view of the short duration of the proposed term of study (three months) and of our proximity to the centre of all French art activities, it was thought best to make some sacrifice of the students time, usually devoted in art schools entirely to technical work, for the benefit of a general knowledge of the many forms of art in which France was eminent. Therefore it was arranged that all the students should visit the monuments and places of general artistic interest in Paris and its vicinity, including chateaux, museums, expositions, etc., emphasizing for each group those sights which showed peculiar interest for it in particular. In short the three months course was to be the study of the fine and applied arts of France, with specialization in their various branches, rather than a study of the World's art or merely of technique such as is conducted in academies in general. The study of the French language was a corollary to this proposition, and, it was evident, must be included.

The following curriculum was therefore adopted :

COURSES OF STUDY

GENERAL FOR ALL STUDENTS.

*One lecture per week on each of the following subjects :
French History, History of Painting, Sculpture, Architecture, Interior Decoration, and the Applied Arts of France, the Monuments of Paris, Landscape Gardening, etc...*

Forty minutes of French daily.

One study trip to Paris weekly.

SPECIAL DIVISIONS.

ARCHITECTURE. *Advanced, intermediate and elementary design, following*

- GENERAL** *problems issued by the Ecole des Beaux-Arts. Visits to exhibitions of students work at the Ecole.*
 Field work; pencil and water color sketching and scale drawings of the buildings visited.
 Water color rendering.
- SPECIAL.** *City Planning, lecturer four times a week and field work.*
- PAINTING.** *Life class; charcoal and color.*
 Portrait class.
 Landscape.
 Composition.
 Etching and wood engraving.
 Weekly visits to the studios of the notable painters and sculptors of Paris. Talks with the Artists.
 Anatomy.
 Cast drawing for beginners.
 Visits to special exhibitions.
- SCULPTURE.** *Life class.*
 Composition.
 Nature study.
 Anatomy.
 Visits to the French artists.
 Visits to special exhibitions.
- INTERIOR DECORATION.** *Problems of Interior Decoration in the French styles.*
 Study under instructors in the museums and art libraries. Measured drawings of motives in public buildings and museums.
 Study from Nature. Sketching. Design in the Applied Arts.

THE FACULTY

Mr. Hellman having appointed me Dean of the Faculty I gathered together, to form this body, the group listed on a previous page. Some account of the men composing it is not out of place here.

Captain Ernest Peixotto, Head of the Section of Painting, is one of the official artists attached to the A.E.F., and, as the author of many books of travel illustrated by his own hand, is too well known to need an introduction to Americans.

Mr. Solon Borglum, a sculptor known throughout the U.S. and in France for his numerous monuments, having been relieved of his duties in the

Foyer du Soldat in which he had earned the Croix de guerre, accepted the direction of the Section of Sculpture.

Capt. Leslie Cauldwell, an American painter residing in Paris, whose work with the Red Cross and the Phare de France had now terminated, and who, of recent years had established himself in Paris with much success as a consulting interior decorator, consented to take charge of the Section of Interior Decoration and Industrial Art Design.

Major Geo. H. Gray, much identified with city planning work, the Commandant of the post, is in civil life a prominent architect of Louisville Ky.

Capt. Clarence E. Howard is the architect of the City Planning Commission of the City of Syracuse, N.Y.

Ensign Archibald M. Brown, my associate as head of the Architectural Department, is a graduate of the Ecole des Beaux-Arts and an architect of distinction in New-York.

Mr. Robert F. Logan is an artist who has had much experience as one of the directors of and as instructor at the Hartford Art Society.

Lieut. W^m. C. Titcomb was in 1916 professor of architecture at the University of Illinois, and has been since then in Europe with the Red Cross.

Captains Peixotto and Cauldwell, Mr. Borglum and I, who assumed with Ensign Brown, as coadjutor, the responsibilities of the Section of Architecture, then proceeded to complete, each of us, the staff of instructors of each department which is appended under the caption of " Teaching Staff ".

OPERATION

The Bellevue Art Training Centre being thus organized was open to receive students on March 5th, but a month elapsed before the school was filled. In all 350 students reported at the school between March 5th and June 15th but many of them remained but a short time, choosing to return home with their organizations as they sailed away, and the greatest number of students at any given time was 268.

The arrival of students was without order, but as this had been foreseen no confusion was created. The entire student body was divided into groups over which the ranking student was " Massier ", each massier handing in at the end of the week the attendance record of his group.

Three trucks were sent out every afternoon to follow a given itinerary of sites to visit, thus giving every man a study-trip to Paris every week. In this way the city was visited in detail as to all of its points of interest.

The attendance at lectures and in the French classes was similarly kept in groups by massiers and any slackness of attendance in the draughting rooms or studios was noted and corrected. Every student was card catalogued with his record of work noted on the card. The system proved quite satisfactory.

GENERAL LECTURES.

As has been previously pointed out, while each section of study had a course peculiar to itself, a series of lectures considered to be of general interest was delivered to the entire body of students assembled together, and, as the aim to be considered was the French point of view in the subjects treated, the Director spared no pains in soliciting the cooperation of French savants on these subjects. The difficulty, however, of finding French specialists who could lecture in English was very great, but nevertheless ten such, and men notable in their own lines consented to serve.

These general lectures were planned to cover, besides the History of France, one lecture per week on French Architecture, Painting, Sculpture, Interior Decoration and Applied Art, so that the student of any profession might have some cursory knowledge, at least, about all the other four, while he might specialize on his own in his particular department.

The lectures on Architecture were introduced by Mr. Arthur Kingsley Porter, professor at the Yale Art School, whose learned and interesting works on the Romanesque and Gothic Architecture of France and Italy are widely known. He was followed by Mr. John Galen Howard, professor at the University of California, and the subject was concluded by a French architect, Monsieur J. J. Haffner, a former logiste for the Grand Prix de Rome.

In Painting, Capt. Peixotto gave a brief survey of the French schools which were taken up in detail by Monsieur Salomon Reinach, Membre de l'Institut, Monsieur Louis Dimier, critic for "l'Action Française", and Monsieur L. Hourticq, the well known author and authority on French painting.

Mr. Lorado Taft presented the subject of French Sculpture.

Capt. Leslie Cauldwell, in a series of eight lectures, reviewed and described each one of the epochs or styles of French interior decoration.

The subject of City Planning was treated in the general lecture course by M. Forestier, Major Gray and Mr. Cyrus W. Thomas.

Several of the Applied Arts were treated by MM. Marquet de Vasselot, Fritsch-Estrangin, Giralton, Demotte and Volweider, each in their own specializations, which are described under the list of visiting French lecturers appended, while in landscape gardening Monsieur J.C.N. Forestier, the Direc-

tor of the parks and promenades of the City of Paris, treated the topic. I must also give here special recognition to the series of ten lectures on the History of France delivered by Monsieur Emile Saillens, for the clear and simple manner in which, in so brief a space, he exposed, in a language not his own, so complex a subject.

These lectures were for the most part multigraphed and distributed among the students.

LIBRARY.

A working library for architects and decorators being an absolute necessity and very expensive and large if original works are sought, it was thought best to purchase nearly the entire series of reproductions of classic works and photographic views which are published by the houses of Guérinet and Vincent of Paris at very reasonable rates. These were obtained and lent to us by the American Library Association and were found quite sufficient for our purposes.

For the study of the originals and of rare books the Bibliothèque de l'Art et de l'Archéologie, a wonderful public art library of 170,000 volumes given and endowed by Monsieur Doucet, 16 rue Spontini, gave our students every facility.

For slides for our lecturers the Ligue Française pour l'Enseignement and the Musée Pédagogique loaned us most generously everything which they had pertaining to the subjects.

CHANGE OF STATUS.

On the 16th of April the Army took over the work of the Educational Commission from the Y.M.C.A.; and its members entered into contract with the Army as members of the Educational Corps A.E.F. Otherwise the work proceeded as before.

CONCLUSION.

I have left to the head of each Department the task of reporting individually on its work, and their reports follow. It remains to me to review the result of the enterprise as a whole.

I would begin by saying that no undertaking could have received more loyal, devoted and able collaboration than the members of our Faculty and the staff of instructors have brought to bear on this work. From the beginning they showed keen desire to put their best abilities and energies at the service of the men in khaki. The same sincere interest I encountered in all my relations with the French artists and savants whose cooperation I asked.

On the part of the students a corresponding appreciation, intelligence and application to study made our task easy, so, with such a combination, I cannot but think that the results obtained have been most satisfactory. They are, moreover, results which could not have been obtained, I feel, in any other way, but by an institution such as Bellevue.

The art schools of Paris are numerous and excellent, both those conducted by the Government and the private institutions, but they are specialized and scattered, and the foreign student at them is unguided to find what Paris has, in a broader sense than in mere technical specialization, to bring to his art. It takes very many months for a student of art to orient himself in Paris and really know what is there. For a long time his atelier and the cafés are all he knows of the French. Bellevue was an intensive course; here over 225 students at all times were working together in all branches of art, and unconsciously each section was becoming somewhat familiar with the work of the others, a most valuable addition to their knowledge. The regularity of hours allowed no time to be lost; the best examples of every form of art were brought per force to their attention, and a variety of the best masters was brought to instruct them. It is difficult to see how, in barely three months time more opportunities could have been offered to any body of young men. To recommend such an intensive course for any very long period of time might not be wise, but it was known that three months were to be the limit of our term, and it would seem that they could not have been better spent.

It is an interesting fact to note that, perhaps for the first time in the history of the teaching of art a very large group of students in all its branches have been brought under one roof to pursue their studies. Special conditions made it possible, of course, but if thought desirable, the same institution might be created under conditions perfectly normal.

It is with this thought that I present this report in its present form, and leave to my coadjutors the task of reporting on their respective departments.

Signed :

LLOYD WARREN, Educational Corps A.E.F.,
Director of Education and Dean
of the Faculty, A.E.F. Art Training Centre,
Bellevue (S.-et-O.), France.

To

Gen. R.I. Rees, Section 5, G. H. Q.
Thru Military channels.

15 June 1919.

The Heads of the Four Departments.



Advanced Students' Atelier.



The Main Atelier.

THE ARCHITECTURAL DRAFTING ROOMS.

Report of the Department of Architecture.

The study of the French language and history, the survey of the fine and applied arts of France and the study trips to familiarise the students with the monuments and museums of Paris being included in the classes, lectures and excursions common to all the departments of the Centre, the particular problem to be solved by this Department was to devise a three months course furnishing the best opportunities for technical improvement, for a perspective of the past and present accomplishments of France in the realm of architecture and for an insight into those principles of Architectural design which have caused the teachings of the Ecole des Beaux-Arts to be sought by countless students of all countries.

This problem was further complicated by the fact that students were arriving from and returning to their organizations for transportation home continually during the term. There were present at all times after the middle of April, an average of over 100 architects. These, moreover, varied from an advanced degree of proficiency down to complete ignorance of architecture, although an effort had been made to assemble the most accomplished ones at Bellevue, as being most qualified to profit by its signal advantages for advanced study.

Immediately on arriving, and without any delay, the students were put upon test exercises for the purpose of temporary classification, which consisted in elementary, intermediate and advanced design.

The work of these various classes may now be described;

The advanced students were set to work out the current problems issued by the Ecole des Beaux-Arts, both advanced and intermediate, so that, through the criticisms of Monsieur Victor Laloux, the famous "patron" of the Ecole whose American pupils have enjoyed so much success at home, and through those of Ensign Brown and MM. Alaux and Carlu, they might become thoroughly familiar with the conditions of the problems as exposed in the programs. Now, the drawings exacted of the Ecole students are very large ones, requiring, besides much preliminary study, a great amount of time for their actual execution; they are indeed allowed two months for each problem. It was clear that this amount of time could not be devoted by our men to this part of the work, so the dimensions of the drawings was reduced for them to one half the scale required at the Ecole; that is to say, to one quarter of the size, and they were allowed, during three weeks only, to devote to them the time left from their other courses which was never more than four afternoons and evenings per week. The object in view was not so much

to produce a thoroughly studied drawing as it was to familiarize the students with the subject under consideration; to have them express their solutions in sketch form, and finish them at the same time as the French students at the Ecole. Thus they could visit the exposition of the Ecole students with a thorough knowledge of the subject, which would allow them to appreciate the work shown there, and, above all, intelligently consider the verdict of the Ecole jury of masters expressed in the awards given by them to the drawings exposed.

In this way were executed two of the Ecole problems, and a point of view opened to the students which could not have been otherwise obtained.

The intermediate students in the same way executed the intermediate problem of the Ecole, and in some cases were able to render also the advanced one, but were allowed to do so only in the cases where sufficient grasp of the subject showed that this study would be of utility to them.

Both classes were further exercised in nine other short problems of design.

The elementary students were entirely unable to grasp the meaning of the larger problems and were exercised in simple design including the use of the classic orders. Their work was corrected in very great detail, and as is usually the case with beginners, they showed signal progress, due largely to their application and to constant instruction in the elements of technique and detail.

Still appertaining to the province of Design, but taken in a much broader sense, must be included the special course in City Planning, which was attended by some twenty-five students among the furthest advanced. This course, in which it chanced that we were able to enlist some high American authorities on the subject at the time in Paris in various branches of the service, was organized by Major Gray and is reported on at length by him.

The study of the monuments which surrounded us was accomplished in three ways: by study-trips, when a number of buildings were visited without taking notes, which study trips form the subject of a special and very instructive report by Lieut. Titcomb, hereto appended; by special excursions, where measurements were taken from which plans and elevations were made; and finally by sketches in pencil and water color. The monuments measured and drawn up by different men included the Orangerie at Versailles, the Pont Neuf, the Place des Vosges, the Institut de France, the Hotel de Chimay and the Chateau d'Eau of Saint-Cloud.

The last method of study mentioned above requires a special technique, and we were fortunate in having Lieuts. Small and Breed, experts in this matter, who had regular classes in the subject; Lieut. Small's report on the

course follows. The improvement in all of the students was very marked.

No work being scheduled for Saturday afternoons and Sundays the students council devised trips from which they brought back interesting memoranda and drawings, and as the season advanced they were allowed on week ends to extend these trips as far as Touraine, Normandy and Brittany, but the abundance of objects of interest surrounding us did not make many long journeys necessary.

On June 1st leave until June 14th to study more distant places was given all of the architects. Some forty enlisted men whose pay was in arrears, or who were for other reasons without money, were assisted on this two weeks trip by a fund donated by two private persons so that virtually all the architects had a glimpse of some of the famous provinces of France.

*Signed : LLOYD WARREN,
Educational Corps, A.E.F.*

*ARCHIBALD M. BROWN
Ensign, U.S.N.R.F.
Heads of Dep't of Architecture,*

To the

Dean of the Faculty.

A.E.F. Art Training Centre at Bellevue (S.-et-O.).

June 15, 1919.

Report of Division of City-Planning.

Department of Architecture

1. The City Planning work as originally conceived by The Department of Fine and Applied Arts. A.E.F. and outlined by Mr. Grosvenor Atterbury, at that time an associate Director of the Department, was to constitute one of the major sections in conjunction with Landscape Design, both at Beaune and at Bellevue. Mr. Atterbury sent to England for the duplicate slides and libraries for the proposed courses, but before the plan was put on foot, he was called back to America. This was the last of March. The course at Bellevue and at Beaune being already under way, and there being no teaching force available except at Bellevue, it was decided to conduct but one course in City Planning and that at Bellevue, for the benefit of such

Landscapists and architects as might elect to follow the course. A number were thus transferred from Beaune. The undersigned was authorized to organize the work. Lieut. F.A. Robinson arrived shortly after this and was appointed assistant, in which capacity he has rendered valuable service.

2. Under the circumstances it was not deemed practical to undertake an exhaustive course in city planning in the time remaining, but rather taking Paris as an object lesson, to give to the special students such a comprehensive familiarity with the subject as to make them observe intelligently and intelligently follow current discussions on the subject; to give to the painters and sculptors sufficient knowledge of the subject to enable them to cooperate in the beautification of cities; and to arouse in all the necessity for foresight and guidance in growing communities.

3. To accomplish the general instruction, two copiously illustrated lectures were given by the writer to the entire student body on the historical development of the city of Paris from the Gallic period to present days, showing how the development of topography, climate, military, social, and economical conditions influenced the development of the plan and the general character and individuality of the city. This was followed by another lecture to the general body of the students given by Mr. Cyrus Thomas, on the general subject of the social and economical forces that are at work in the determination of the growth of modern cities, as exemplified by the growth of Paris since the beginning of the reign of Louis XIV. Toward the end of the course, Mr. Forestier delivered a lecture on "French Gardens and Modern Tendencies in Gardening", and a lecture on "The Parks and Gardens of Paris", which were attended by the entire student body.

4. All other lectures of the course were specialized lectures to the class of City Planners alone, numbering from thirty-five to forty, all of whom had some knowledge of the general principles and practice of design, mostly as architects but a few as landscapists. The first of these special lectures, "The Scope of the Work and the Method and the Training of the City Planner", was given by the writer. This was followed by a lecture by Mr. Thomas on the "Physiology and Pathology of the Modern City", and another by Lieut. Robinson on "The Arteries of the City". Mr. George B. Ford then delivered a series of eight lectures, in which the component elements of the city were broadly exposed. While making free use of Paris as an example, other examples were broadly drawn from Europe and America. The especial subjects were "Entrance & Exits", "Urban Circulation", "Occupied Areas", "Architecture", "Engineering and Public Utilities", etc... (These lectures have been copywrited and will shortly appear in book form, translated into French.) The writer then gave two lectures on

Roman Cities and typical cities of Medieval and Modern France, showing various general and special conditions bearing on the growth of cities, and explaining the quality of the "Individuality" of cities as effecting their general composition and their component elements. "Garden Towns and Cities" were treated by Lieut. Robinson. The course was concluded by a demonstration lecture by Captain Howard, who took the program for the current competition for the reconstruction of the Village of Chauny, demolished by the War, and from the maps, charts, and other data furnished with the program, he developed diagrams, showing in block form the manner of analysing and synthesizing the various elements of existing conditions and the conditions to be developed. He followed this with his finished project. The greater part of the principles and elements discussed in the course were illustrated in this practical application. The influence of the hills, marshes, river, canal, and railroad, the industries and the workers quarters, the commercial district, the better residential district, the Parks and Playgrounds were all duly considered. A part of this work is reproduced in the report.

5. Aside from the general books and slides collected at Mr. Atterbury's direction, there were available for class work a complete set of the present day official maps of Paris, of the historic maps showing Paris from Gallic days, and of military topographical maps of the region. A very complete collection of lantern views of Paris was made. For the preparation of the greater portion of these, we are indebted to the Photo Section of the Air Service and to the Signal Service.

6. The field work consisted of special studies of certain designated characteristic parts of Paris, illustrating the various elements, such as types of streets, street intersection, railroad terminals, quays, civic compositions in architectural and landscape elements, etc. For this work a set of small tracings was made from the large scale official city maps, and from these, blue prints were made and furnished to each student. On them the student recorded the measurement which he took on the ground, together with notes on the traffic conditions, cross sections, showing all the heights to widths, and a sketch showing the resulting composition.

Samples of this work are reproduced herewith :

Signed : GEO. H. GRAY, Major; Engrs.
Head of the Division of City Planning.

To
The Dean of the Faculty.

June 19, 1919.

Report on the Course in Pencil Sketching.

Department of Architecture.

The value of the pencil to the architect is self-evident, and facility in its use is well-nigh indispensable, not only in his professional practise, but also, and chiefly, in his studies and travels. Realizing that one of the greatest advantages to the students lay in their opportunity to study the wonderful monuments of France, and, realizing that, as the work had been planned, a large part of their time would be devoted to travel and to the study of these monuments, it was indispensable that they should as soon as possible be equipped to make the most of their opportunity by acquiring the ability to sketch rapidly and to good effect.

The more perfect adjustment of many phases of the work had, of necessity, to be left until the arrival of the students, as their respective abilities must govern to a large extent the nature of the instruction necessary. After one or two preliminary sketch-problems it was found that even the students most advanced in architectural training were not only handicapped by having been away from the work two years, but also by the fact that what little training they had in pencil work had been, as is unfortunately the case in most of our schools, very decidedly misdirected.

The pencil is not a pen, and the technical field of the pencil medium has absolutely no relation to that of the pen and ink medium, and the sooner this fact is fully appreciated by our teachers of the pencil the sooner will that medium reach the high state of developement of which it is worthy. The masters have realized the fact, but unfortunately the teachers have not, — the teachers who have neglected the study of materials, who have emphasized above all else “ technique ”, and who have apparently overlooked the fundamental principles of the study of light and shade and perspective, without a knowledge of which pencil sketching becomes merely a matter of mechanics.

The ability of the more advanced men was very apparent; it was their training alone that was at fault. So, in brief, the following scheme was thought to be the best. All of the students were included in one class for a short time, during which talks were given by the instructor outlining the work to be done, explaining in detail the fallacy of other methods of study and showing by examples the results to be obtained, — firstly by a careful study of the possibilities of the pencil and a careful consideration of the materials to be used, — secondly by conscious individual effort in analysing the perspective, the light and shade, and practice in elimination, — thirdly by forgetting the word “ technique ” and at once realizing that results are obtained not by

studying technique, but that an individual technique is the inevitable and unconscious result of continued study of the medium and of objects to be sketched. A few simple problems were then executed and the class divided into an advanced class and an elementary class. From that time on each student received from the instructor an individual criticism of every sketch he made. In addition to this, all of the work of both classes was always on exhibition for at least a week and once a week a criticism of these sketches was given before all of the students, so that they could also have the advantage of studying the faults or merits of their fellow students. Sketches were also made by the instructor before the class.

The progress was apparent from the first and the advanced class increased in numbers till it was three times its original size. To encourage effort toward individual improvement and not toward competition, exhibitions were held in which all of the sketches of each student were hung together and then a general criticism was given pointing out the improvement already shown and the best way to accomplish further improvement in each individual case.

Later, when the weekly allotment of time for sketching trips was increased, the students went off in groups accompanied by the instructor or one of the more proficient of the advanced students. The results of these trips were placed on exhibition and publicly criticised and then as more space was made available a permanent exhibition was established so that the general improvement from week to week could be appreciated by the students. "Show" sketches were never encouraged; improvement was the sole object. The three sketches made by Corporal Maguolo, one at the beginning, the others at the close of the course, show the improvement made by one of the students who started in the elementary class but who by dint of his energetic effort soon became one of the most proficient members of the advanced class. The sketches shown on the following page are representative of the work done by the class toward the close of the course. The remarkable improvement of all was apparent not only in the quality of the sketches but also in the increased volume of work done on each successive trip.

Three months is a very short time and the outlook was rather pessimistic at the start, but, thanks to the assistance of the other members of the faculty, the enthusiasm of the students, and the generous amount of time allotted for trips, the results have been most gratifying.

Signed : PHILIP L. SMALL, 1st Lieut. F.A., U.S.A.
Instructor in Sketching.

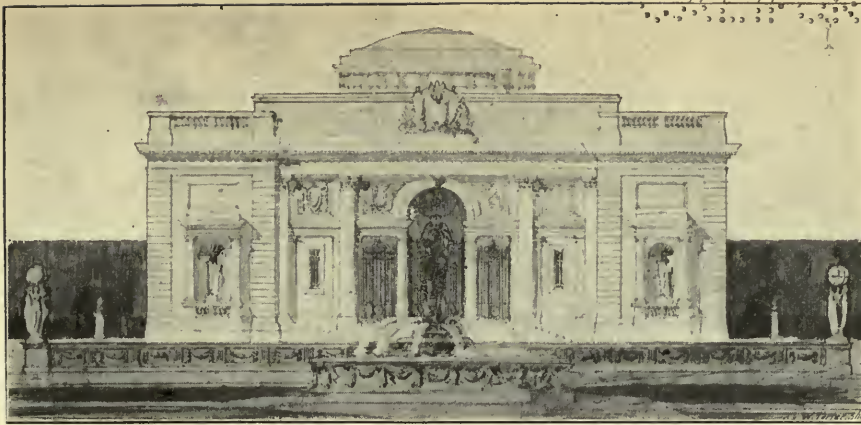
To the Head of the Dep't of Architecture.
A.E.F. Art Training Centre at Bellevue (S.-et-O.)

June 15, 1919.

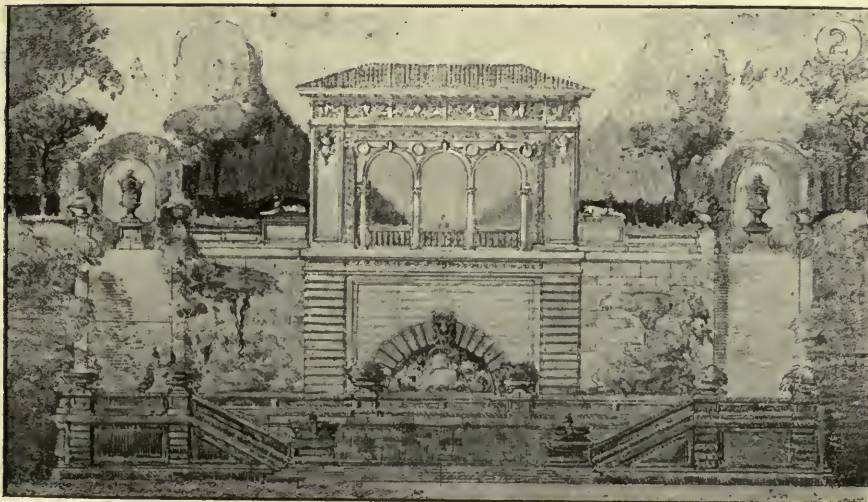
WORK OF STUDENTS

of the

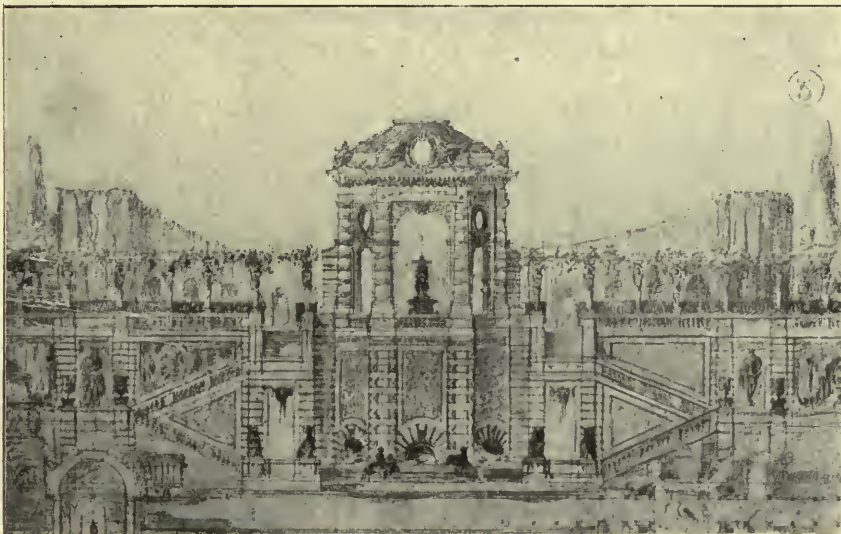
DEPARTMENT OF ARCHITECTURE



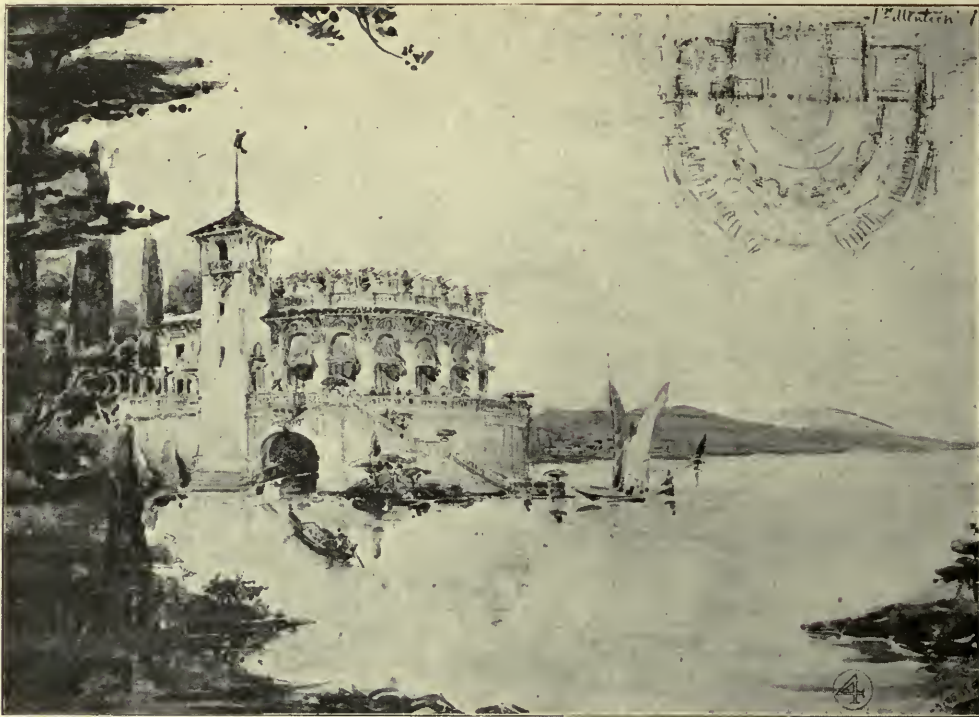
A Small Museum. — Three day problem.
C. W. Porter ; M. E.



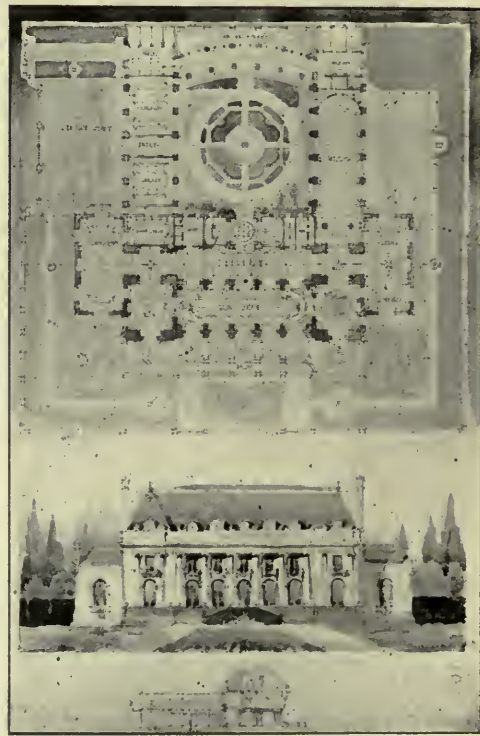
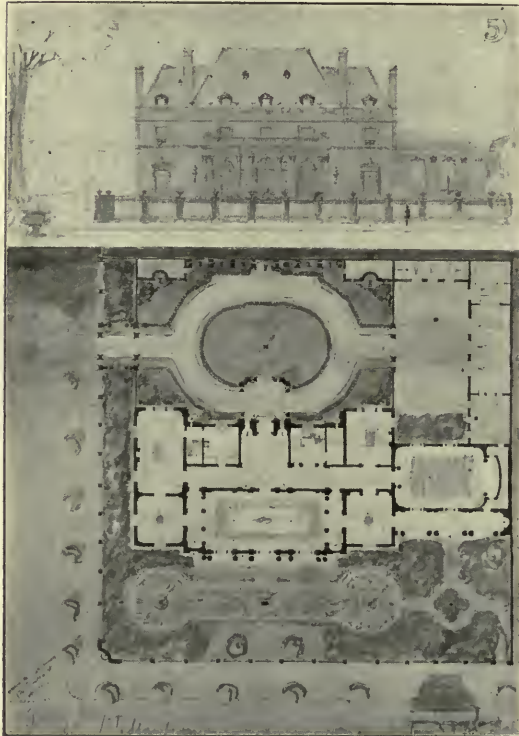
A Belvedere. — Two day sketch problem.
M. B. Dechant ; Sgt., Ord.



A Belvedere. — Two day sketch problem.
H. P. Sabin : Major, Inf.



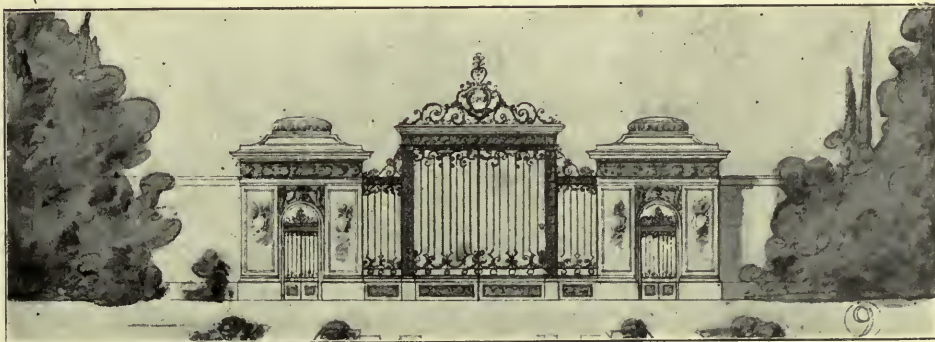
A Restaurant on a Lake. — 12 hour sketch problem.
H. P. Sabin; Major, Inf



A Residence. — Three day problem.
I. M. Scheiner; M. E. R. H. Cameron; Ist Lieut., Engrs.



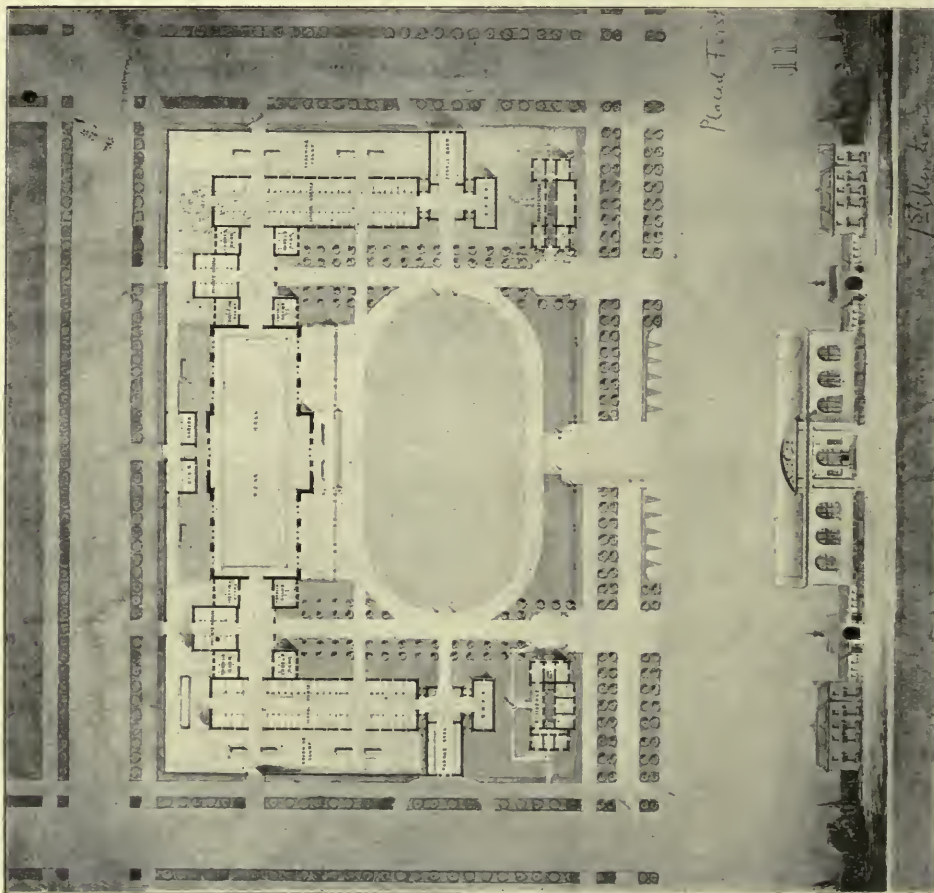
Memorial to two Aviators. — 12 hour sketch problem.
C. F. Masten : Capt., Engrs. R. F. Pierson ; Pvt., Inf.



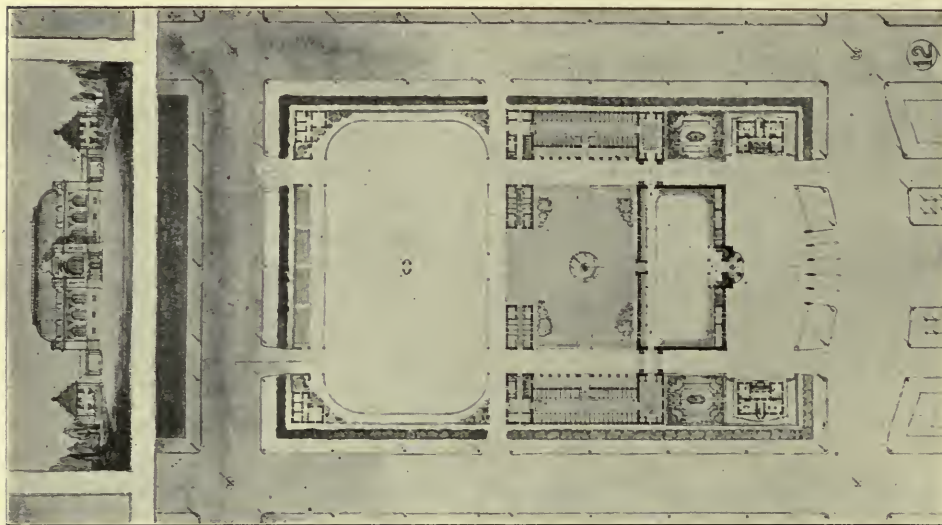
Entrance Gate to a Chateau. — 12 hour sketch problem.
C. F. Street ; 1st Lieut., Engrs.



Ionic Portico. — Five day order problem.
L. W. Andrews ; Sgt., Engrs.

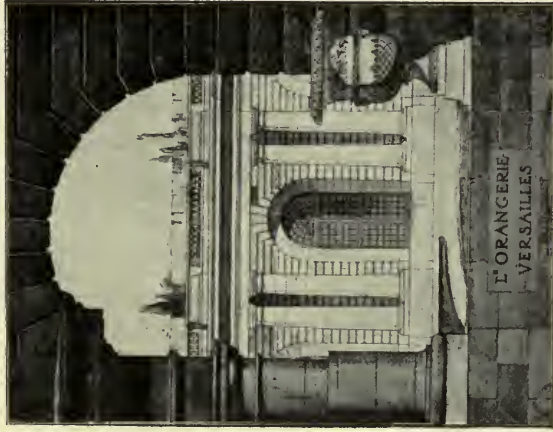


R. C. Kirchhoff; 2nd Lieut., F. A.

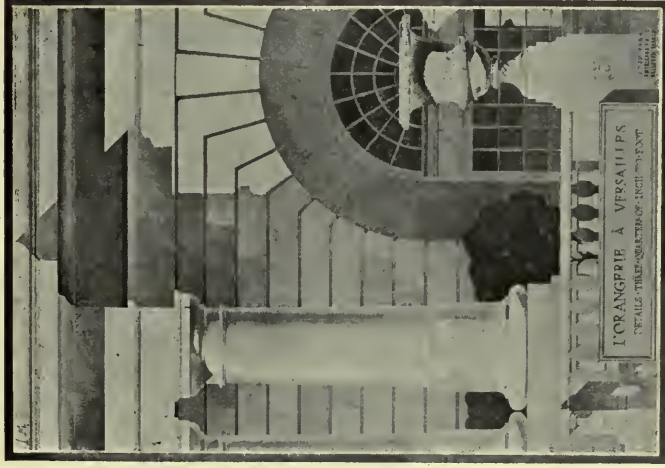


Fleischbein; Sgt. Icl., Air Service.

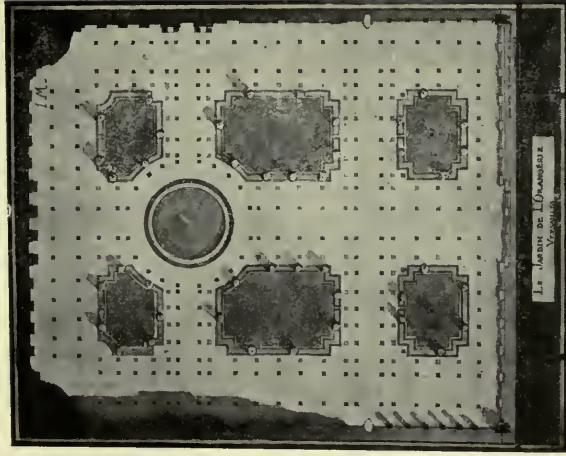
A Riding School. — Current 2nd Cl. problem of the Ecole des Beaux-Arts, Paris.



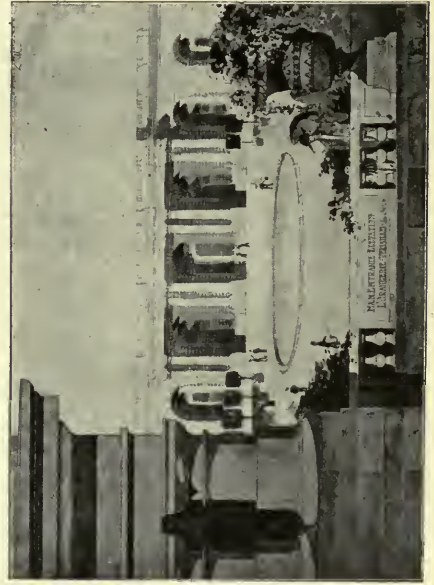
W. S. Lancaster; Sgt., Engrs.



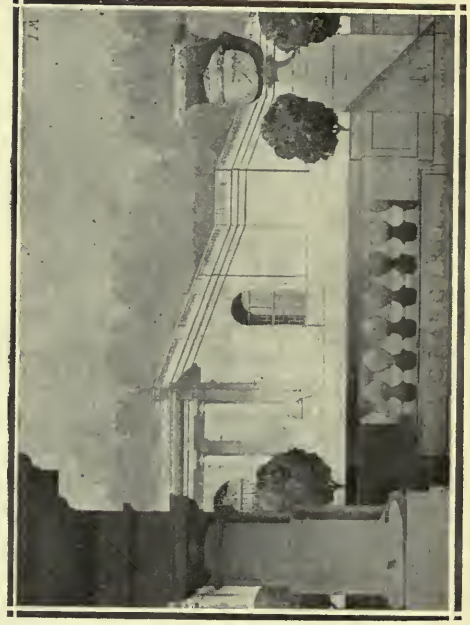
J. Tominaga; Pvt., Inf.



A. M. Lewin; Sgt., Marines.

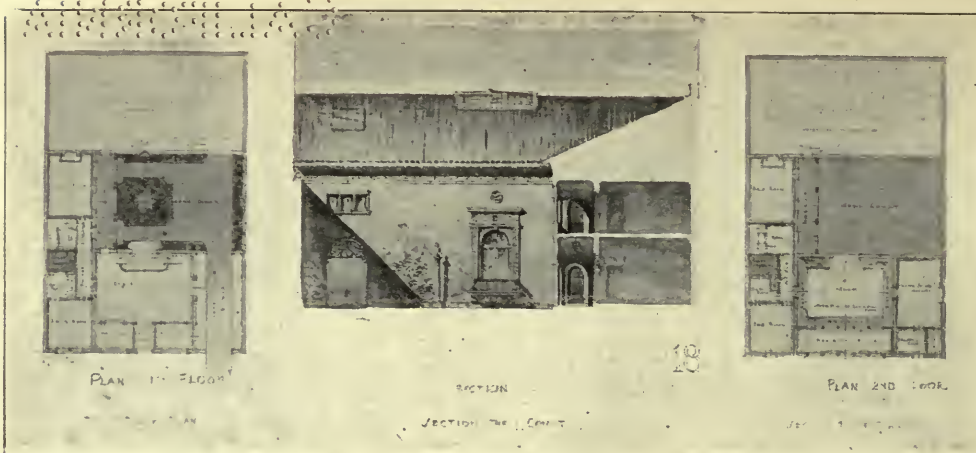


J. S. Baen; M. E.



R. E. Crans; 1st Lieut., Engrs.

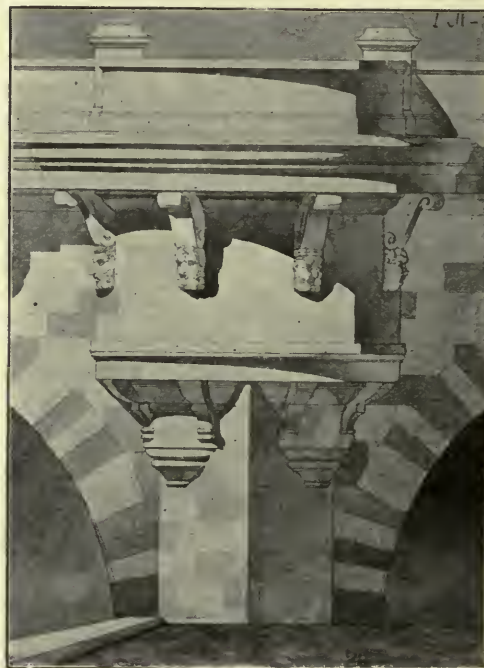
Orangerie at Versailles. — Measured Drawings.



Modellers Studio. — Two day sketch problem.
Ridgely Young; 2nd Lieut., Inr.



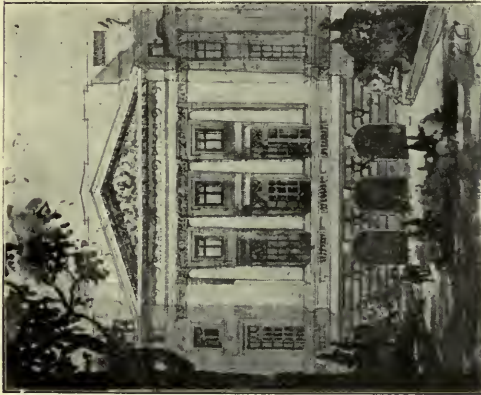
Orangerie at Versailles.
E. M. Tisdale; M. E.



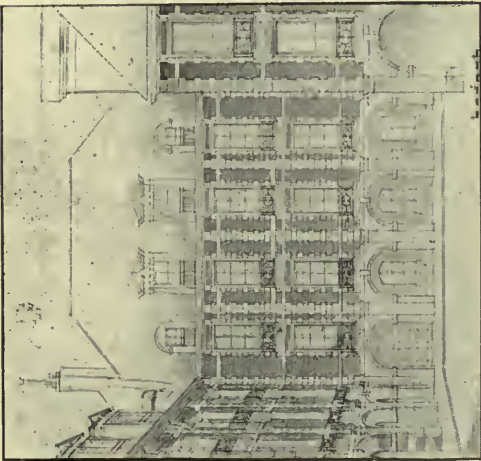
Pont-Neuf — Measured Drawing.
R. L. Herbert; Cpl., Engrs.



Pont-Neuf. — Measured Drawing.
J. Tominaga; Pvt., Inr.



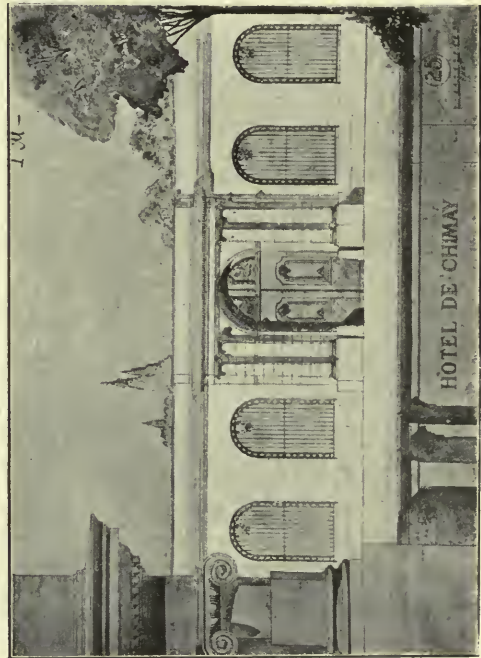
Order problem. 12 hour sketch.
E. D. McDonald ; Cpl., A. S. S. C.



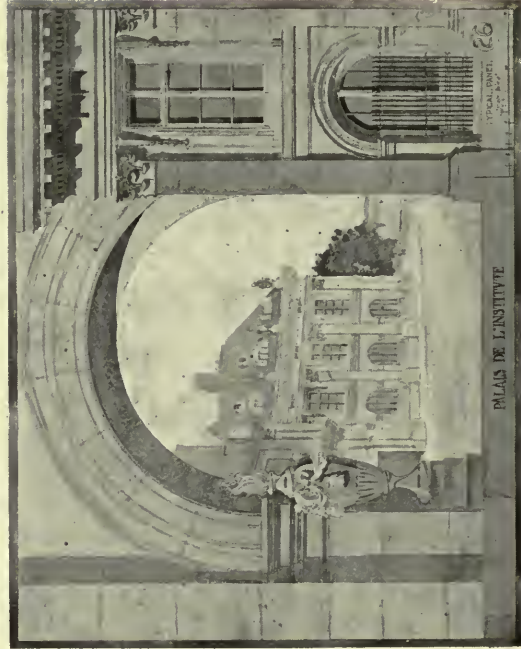
Facade, place des Vosges.
W. S. Lancaster ; Sgt., Engrs.



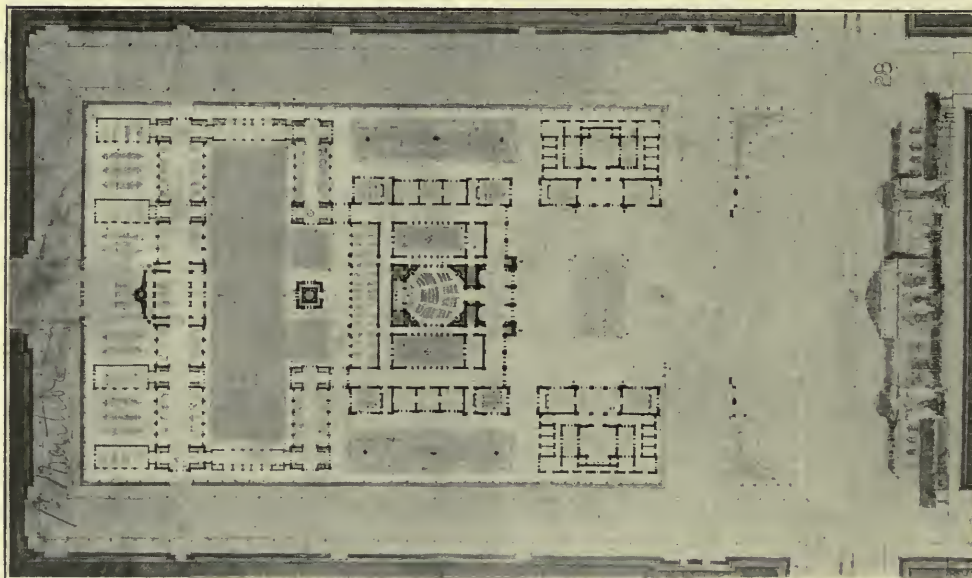
Doorway, Musee de Cluny.
A. M. Lewin ; Sgt., Marines.



Entrance Hotel Chimay. — Measured Drawing.
F. B. Urbano ; Pvt., Engrs.

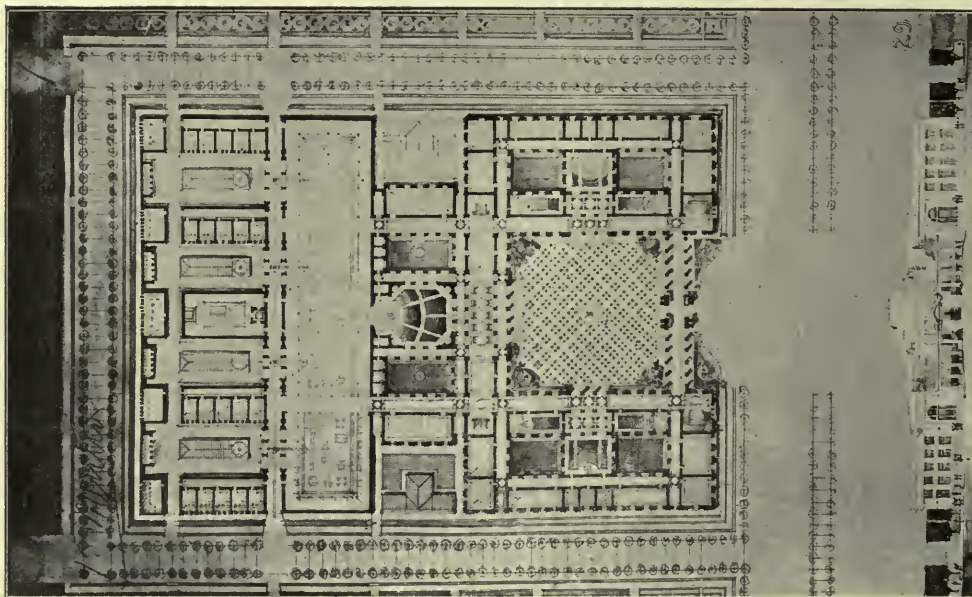


Pavillon of Institut de France.
G. L. Chandler ; Pvt. Engrs.

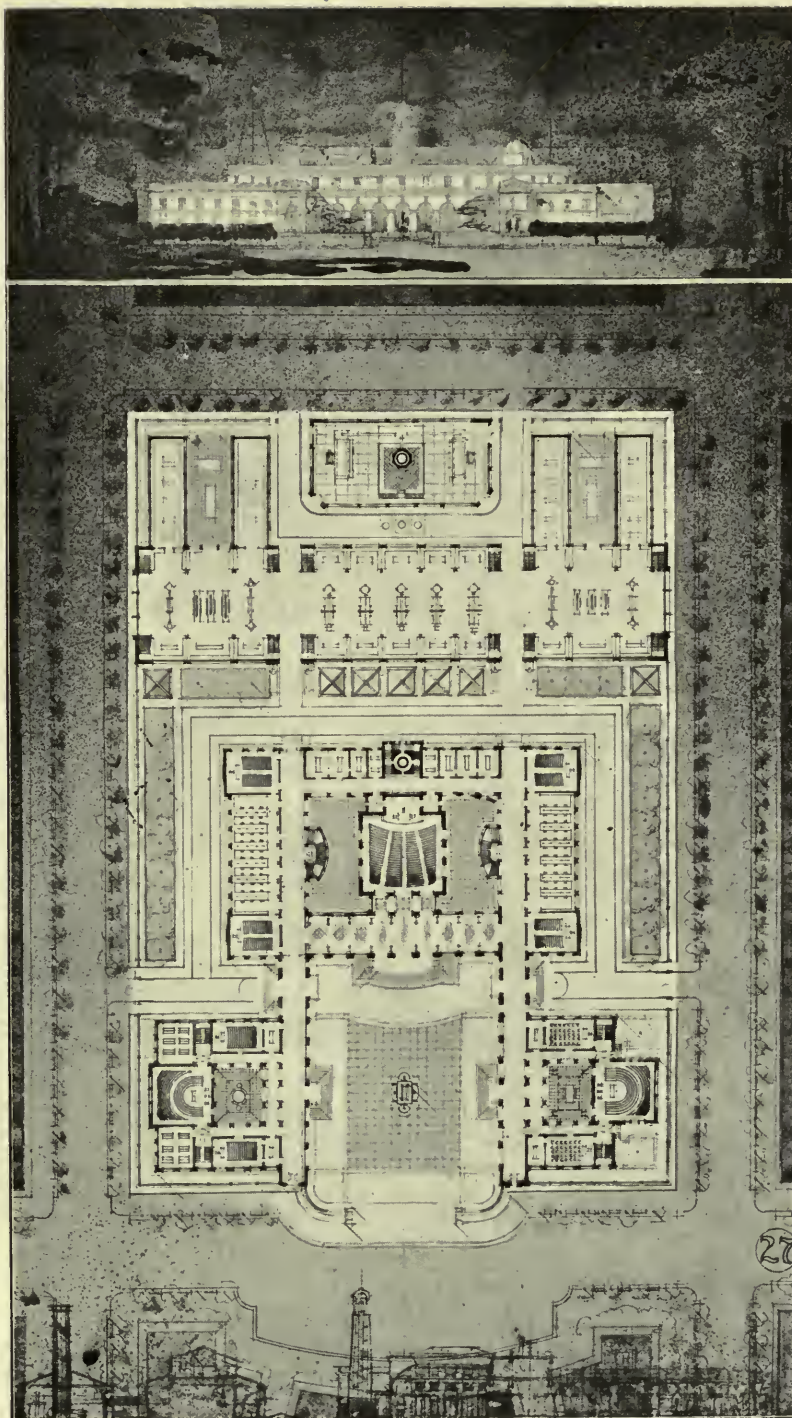


H. R. Kelly; 1st Lieut., Inf.

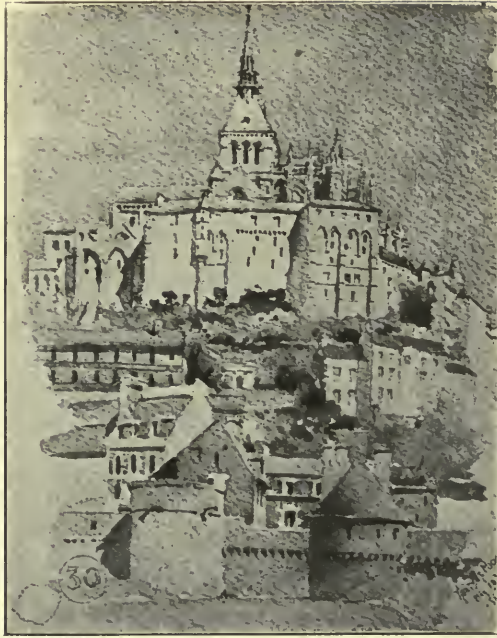
An Institute of Mathematics and Physics. Current 1st Class Problem, Ecole des Beaux-Arts, Paris.



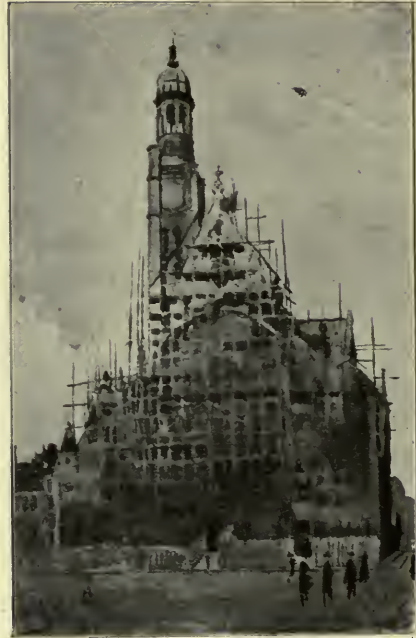
S. M. Spaulding; 1st Lieut., Q. M. C.



An Institute of Mathematics and Physics.
 Current 1st Class Problem, of the Ecole des Beaux-Arts, Paris.
 C. W. Porter ; M. E.



Mont Saint Michel.
H. P. Sabin ; Major, Inf.



Church of St. Etienne du Mont.
C. W. Porter ; Mr. Engrs.

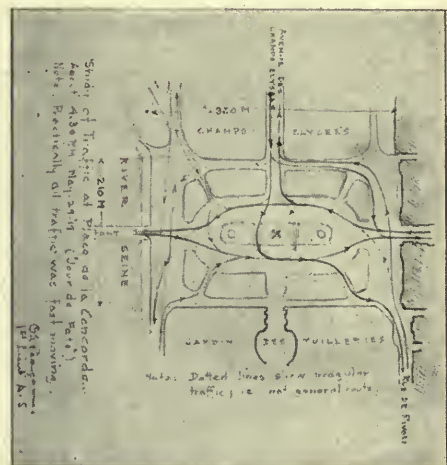
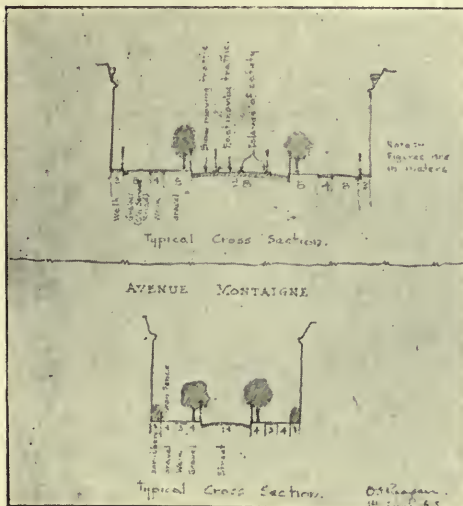


Gardens at Saint Cloud.
M. B. Dechant ; Sgt., Ord.



A Fountain at Versailles.
M. B. Dechant ; Sgt., Ord.

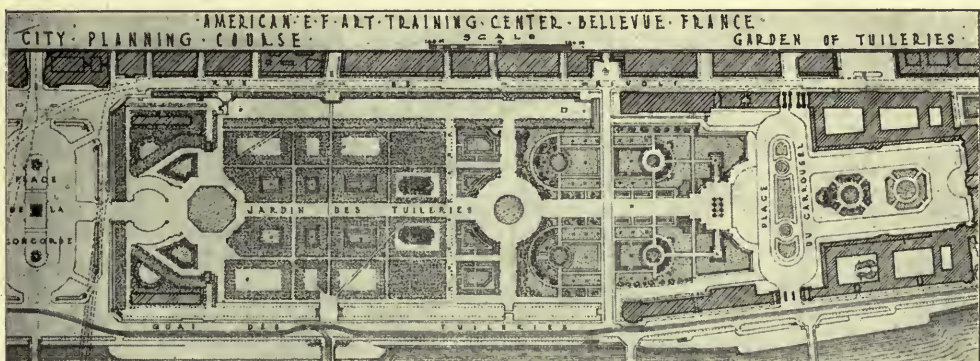
WATER COLOR SKETCHES.



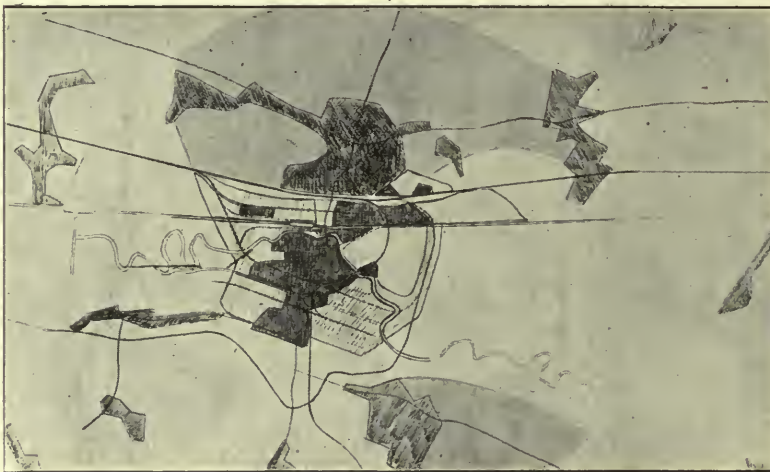
Champs Élysées Region.

Place de la Concorde.

Example of Field work. — O. E. Reagan, 1st Lieut., Engrs.



Sample Sheet of "The Elements" (see Report). — O. E. Reagan, 1st Lieut., Engrs.

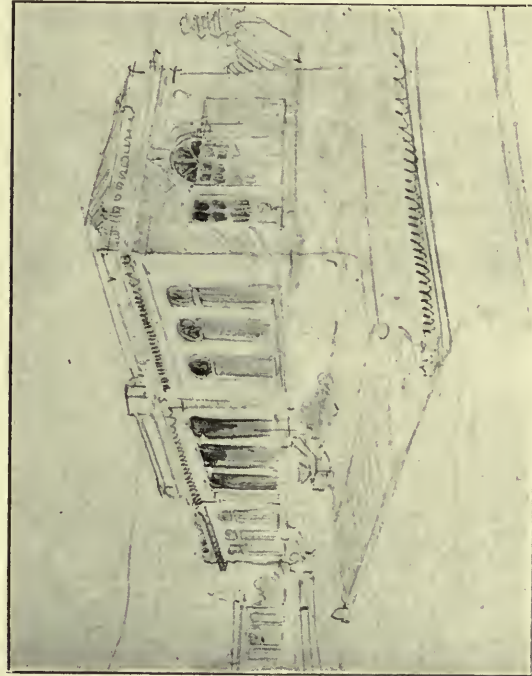
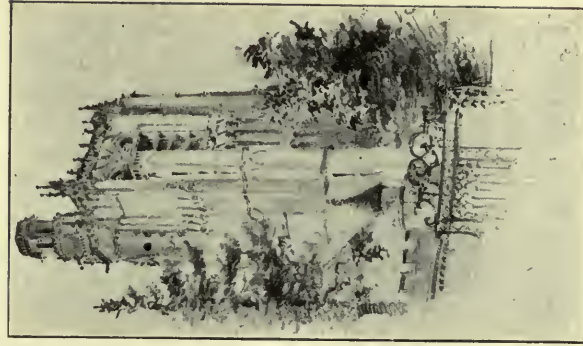
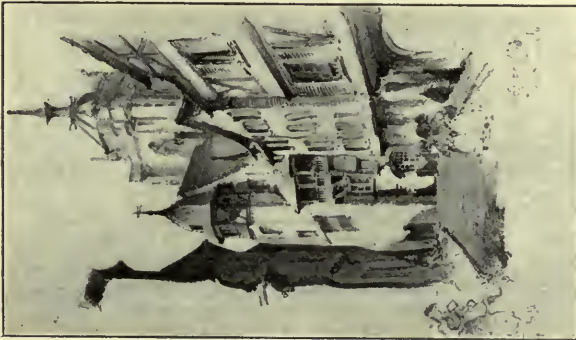


Analytical Diagrams.



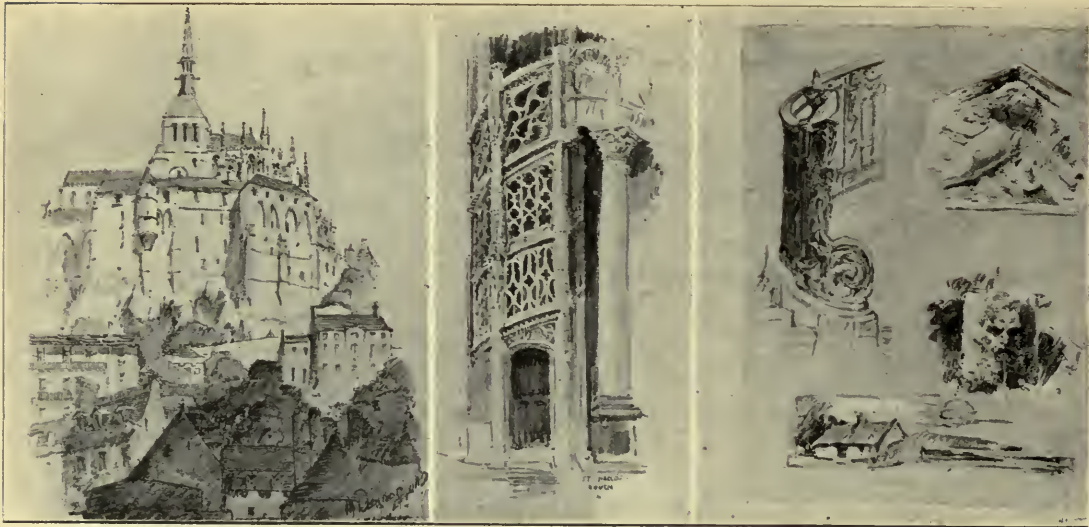
Final Project.

Demonstration of Development of Projet, Village of Charny.
Clarence E. Howard, Capt., Engrs.



Drawings by Sgt. Maguolo showing typical progress of student.
(See Report.)

COURSE IN PENCIL SKETCHING.



Drawings by students of the
CLASS IN PENCIL SKETCHING.

Report of the Department of Interior Decoration.

Pursuant to the intent of the Direction of the Centre that the courses should deal exclusively with the arts of France, and that the series of lectures given by each Department should be of general interest to the whole body of students, the curriculum devised included such a series of lectures, besides which a course of design was devised for the students of Interior Decoration alone.

The purpose of the lectures delivered by the undersigned on the use of the French styles in interior decoration, was to make it possible for all grades of students not only to recognize the style of a piece of furniture, a mural decoration or an ornament but to understand the reasons for the change in construction and the character of the work, in each period.

This plan was followed out beginning with the Gothic and continuing through the Renaissance, the Louis XIII, the Louis XIV, the Regence, the Louis XV, the Louis XVI, the Directoire and the Empire Styles; eight lectures in all including the introduction and resumé of the periods to be covered.

Among the 37 pupils who had elected this particular course were four men who had worked at Interior Decoration at home and who already drew very well. Even these were not very clear about the French styles, but after a period of class work it was thought to be wiser to send them to make special studies in museums or after well known documents.

There were others, the greater number, who had had some experience but little practice in making elevations for decorative interiors.

Then came a number who had worked in various branches of the Decorative arts but had never made a drawing or used color.

Considering this material, the results were most encouraging. These men took a keen interest in their work and produced drawings many of which could be presented, with credit, to clients.

The course in Design proper consisted in the application of what the students were able to gather from the lectures given, from numerous visits to museums under my direction and from the reference to the many books on decoration which we possessed, to designing interiors in the various styles. Two or three weeks were given to each of these problems of which there were in all five, but as much time was devoted to museum study and to visits to the high class manufacturers in the sumptuary arts the actual time for drafting was small. During the process of drafting the men were closely watched and continually corrected in detail.

The first problem was the hall of a bachelor's flat, treated in the Gothic Style.

The second was a large living room or Hall in a country house decorated in the Renaissance style. The third was a large Louis XIV salon, the fourth a Louis XV boudoir, the fifth an Empire banking house.

Besides these, there were several problems to be executed in about 48 hours, showing plan and wall decoration, furniture and textile fabrics to be used in a given scheme of decoration.

Every week, the class, under the supervision of the head of the department visited the museums in which interior decoration could be studied, such as the Museum of Decorative Arts, the Cluny, the Louvre, the Trocadero and the Carnavalet Museums.

They were also taken to visit the leading manufacturers who produced materials for decorators and architects. In this way, we visited makers of gilt bronze, electric fixtures, hardware, carpets, tapestries, fringes, crystal-ware, porcelain and cabinet-making.

We visited the Chateau of Malmaison, St.-Germain-en-Laye, Courances and the Bréau, the last two by special permission.

The men are all enthusiastic over the course and have now a very comprehensive idea of the French styles and their relations one to the other and, when there is to be considered the complete ignorance of the subject with which they arrived, the results are not only satisfactory, but quite astonishing. The majority of the students now have an idea of a large number of essential points in the design of interiors, such as the scale of proportion, the arrangement of panelling, the necessary relations in the disposition of the various parts, and the value and reason of the sculptured ornament. Many of them are quite expert in discriminating one style from another, and the visits to the manufacturers, where they were shown many samples of the best objects of numerous kinds, have opened their eyes to possibilities in the way of decoration of which they had no inkling.

Signed : Leslie CAULDWELL.

Capt., A.R.C., A.E.F.

Head of Dept. of Interior Decoration.

To the

Dean of the Faculty.

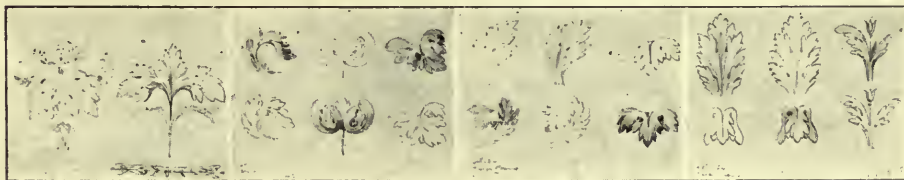
A.E.F. Art Training Centre at Bellevue (S.-et-O.).



The Atelier.



Head of Department and Group of Students.



Arabesques by Sgt. A. R. Doggart.

DEPARTMENT OF INTERIOR DECORATION.



Hall in French Renaissance. Pvt. Lionel Algoren.



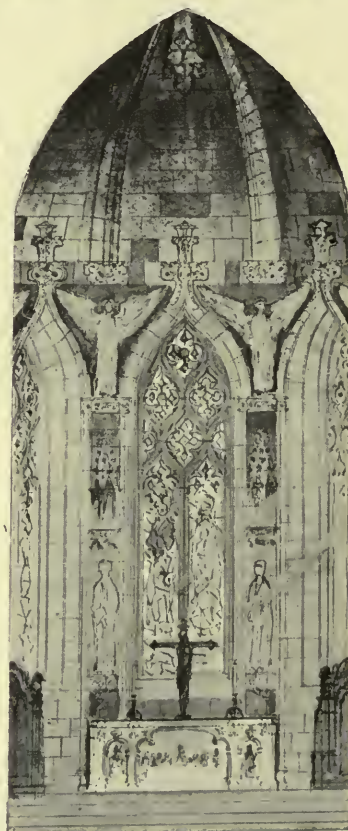
Fauteuil Empire
Pvt. Lionel Algoren.



Fauteuil Directoire
Sgt A. R. Daggart.



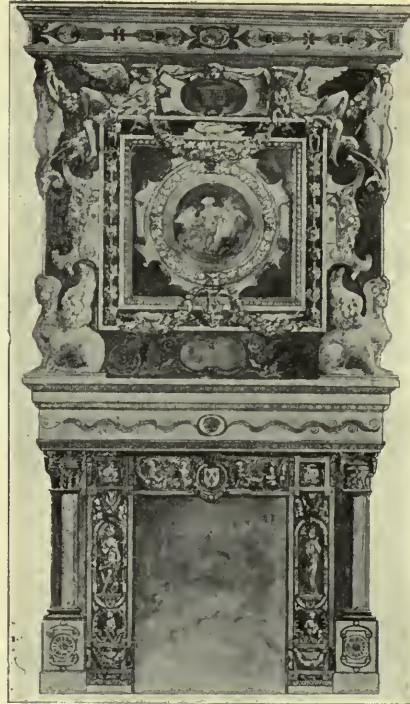
Gothic Entrance Gallery.
Sgt. Frank A. Parzaile.



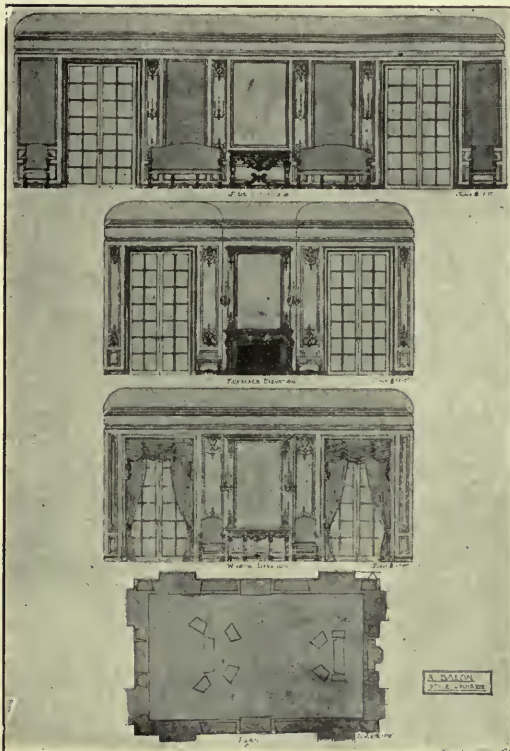
Gothic Chapel.



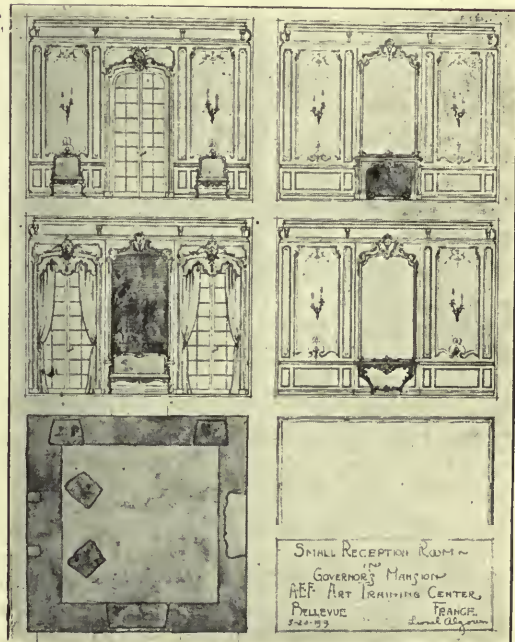
Measured Drawing.
Pvt. W. G. French.



Measured Drawing.
Corp. John Gleeson.



Louis XIV Salon.
Pvt. Gardner L. King.



Louis XV Salon.
Pvt. Lionel Algren.



The Life Class.



The Landscape Class.

Report of the Department of Painting.

1. The Department of Painting was started under the direction of the undersigned on March 17th with a life-class, and later, as the students increased in number, a portrait class and drawing from the antique. By the beginning of April, the Department had enrolled more than ninety pupils and had become so overcrowded that about twenty who were judged unable to keep up with the standard set, were dropped, being given the choice of continuing their studies at Beaune or of returning to their organizations. The men who remained, together with others who arrived later, thus formed a student body that would compare favorably with those of the best art schools of Paris or New York.

2. It was felt that their proximity to Paris afforded these students an exceptional opportunity for study and that, therefore, every facility should be given them to profit by this proximity and all the plans for the development of the Department were guided by this thought. As the Museums opened again, the students were taken on study trips to them as well as to the great monuments of Paris and they were kept informed as to the leading exhibitions in the dealers' galleries.

3. On March 25 th, through the kind cooperation of the "French Homes" and of M. Jean-René Carrière, sculptor, son of the celebrated artist, Eugène Carrière, a series of visits to the studios of the most noted French artists was begun, these visits continuing every Wednesday afternoon thereafter. This was a privilege that no students in Paris had ever before enjoyed. Two or three ateliers were visited each week; about thirty students, accompanied by M. Carrière and the undersigned, spending an hour or two with each of the great masters, hearing them talk of their art and their work, seeing that work in its various stages of completion, visualizing the personality and surroundings of each man. In turn, they were taken to the studios of conservatives and radicals in art and were thus enabled to form their own ideas as to which of the theories of present day art was best suited to their own opinions and temperaments. The studios visited included those of the famous painters, Bonnat, President of the Société des Artistes Français, Albert Besnard, Director of the Villa Medici in Rome, Roll, President of the Société Nationale des Beaux-Arts, Cormon, Cottet, Jacques Blanche, Gorguet, René Ménard, Van Dongen, Paul Chabas and Mlle. Dufau; the distinguished draughtsmen Léandre, Steinlen, Willette, Devambez and Jonas; and the celebrated sculptors Bartholomé, Damft, Bouchard, Bourdelle, Sicard and Desbois, an impressive list indeed of names famous in French Art of to-

day. Too much can not be said for the warmth of the welcome extended to our students by these distinguished men nor can the stimulus to the pupils and their work imparted by these visits be over-estimated. On May 2d, again by courtesy of the "French Homes", thirty of the students were given the opportunity of visiting the Salon on Varnishing Day.

4. The models posed regularly in the Life and Portrait Classes five afternoons a week from two to six. Ninety students in all were enrolled in the Life Class and thirty four in the Portrait Class. A Composition Class of fifty five students met twice a week in the mornings. These three classes were criticised regularly on Tuesdays and Fridays by me as Head of the Department. Mr. Robert Fulton Logan, my Assistant, whose zeal and care in the administration and detail of the Department cannot be too highly commended, criticised the Antique Class and delivered a very able series of lectures on Artistic Anatomy and the Theory of Color. The students of the Painting Department also regularly attended the general school lectures delivered before the entire student body every morning, described elsewhere by the Director of the School, in his report.

5. To further carry out the basic idea of the Department, which was, as has been stated, to make students benefit as much as possible by their proximity to Paris, a group of French artists was invited to come out to Bellevue and talk to them and criticise their work. M. Bernard Naudin, one of the best-known French draughtsmen and an instructor at Colarossi's, gave a demonstration-talk before them, dwelling especially upon the *mise en place* of the figure. M. Jacques Blanche, one of the most distinguished of French portraitists, twice painted studies from the model before the students, telling of his methods of work as he did so.

6. In May, notwithstanding these many activities, a Landscape Class was organized under the direction of Mr. Harry B. Lachman, an American painter of high repute now living in Paris. To be able to work in this class, many of the students volunteered to report for work at 6.45 every morning for a month and many of them were still seen at sunset sketching the evening effects over the valley of the Seine. The results attained amply justified this devotion for the class made remarkable progress under Mr. Lachman's direction. Also during the month of May, Mr. Angel Zarraga, a very talented painter of the modern school, was invited to criticise the Portrait Class, which, under his guidance, developed a very solid idea of form and color. These two instructors, whose theories of art are much alike, worked very well together and the students painted enthusiastically under them.

7. The Composition Class was organized on very broad lines. The subjects given out each week were intended to allow the widest latitude pos-

sible to the students' imagination : " The Storm ", " Labor ", " Peace ", " A Boating Party ", etc. The pupils were especially encouraged to direct their attention to *projets* for mural decoration and many highly successful sketches for such work were submitted. Those who were primarily interested in illustration, treated the subjects from that standpoint, so that there was a most surprising variety in the compositions each week. The criticism given was directed much more toward furthering this individual expression than toward the enforcing of the old rules of composition of line and color. The unflagging interest of the students in this class was most gratifying, an average of forty compositions being submitted each week.

8. For those among the students who were interested in the Graphic Arts, two other small classes were formed : one in etching, directed by Mr. Louis Orr, whose etchings of Reims Cathedral have had a great success and one in wood-engraving, directed by M. Pierre Gusman, one of the best known French engravers. Unfortunately, these two classes were started too late in the term to afford their students a proper opportunity to achieve results, but the work, even of the beginners, gave promise of really interesting accomplishment.

9. About the middle of May, the students at Bellevue were asked to submit designs for posters for the Interallied Games and within a week, submitted a group of posters, from which five were selected for reproduction and highly praised by the Games Committee. Captain Harry Townsend, one of the Official Artists of the A.E.F. and a leading authority on the subject of posters, criticised these designs and expressed his surprise at and admiration of their quality.

10. Each week the best compositions, life-drawings, and paintings were selected and put in a " concours " after the method usually adopted in the Paris Ateliers, and this concours was judged by M. Cormon, one of the chief professors in the Ecole des Beaux-Arts. M. Cormon enthusiastically praised the quality of the work and seemed especially interested in the compositions, which, he found, " evinced marked originality and intelligence ", these compositions being widely different in character, intended either for mural decorations, paintings or illustrations. M. Jacques Blanche when he looked over the concours later pronounced the drawings of the life class " the best group he had ever seen ".

11. So it may safely be said that the students in the Painting Department at Bellevue profited greatly by their three months' sojourn there though a few months more would, undoubtedly, have better evidenced the real value of their experience. Almost without exception, they worked diligently. Their artistic horizons were vastly broadened by their contact with French

art and artists; their minds stimulated by all that they had seen and heard, and they themselves repeatedly said that they would go back to America with many new ideas to work upon and with a technique broadened and restored after months of disuse in the Army. All seemed sincerely to regret that the Art Training Center at Bellevue could not have continued longer, a convincing proof that they had derived stimulus and benefit from their work there. One of them said that his three months at Bellevue had made up for the loss of two years work while in the Army.

12. It will be noted that the Painting Department at Bellevue was quite different in character from most art schools. Besides giving the students the usual opportunity of drawing and painting from the model, a serious attempt was made to stimulate their imaginations, to appeal to their intelligence and make them think. They were given the benefit of different men's criticisms and encouraged as much as possible to think out their own ideas as to what was or was not worth while in Art. Without going too far into the realms of the ideal, they were shown the difference between commercialism and high ideals in art and the examples of seriousness and patient endeavor of the French artists were constantly held before them. All attempts at facile success were discouraged with results shown by the quality of the work reproduced with this report.

13. Toward the end of the term, the students of the Painting Department made two excursions to famous French landscape sketching grounds. One party, under the guidance of Mr. Lachman went down into Normandy, visiting Vetheuil and Giverny, where they saw the home of Monet, then on to Les Andelys and the lower valley of the Seine. The other party, went with the Head of the Department to the painters' haunts around Fontainebleau, visiting Barbizon, where they saw the homes of Millet, Rousseau, Diaz, Barye and Jacque, spending the night, by special arrangement, in the Palace of Fontainebleau itself, and visiting next day, Marlotte, Montigny, Moret and Samois, all well-known as artist resorts.

14. The Director of the Painting Department wishes to thank all those associated with him in the work at Bellevue for their unremitting zeal and enthusiasm, to which, in his mind, are to be largely attributed the successful results attained there.

Signed : ERNEST PEIXOTTO, CAPTAIN, ENGRS.,
Director, Department of Painting.

To the
Dean of the Faculty
A.E.F. Art Training Center at Bellevue (S.-et-O.).

15 June 1919.



The Portrait Classes.



The Antique Class



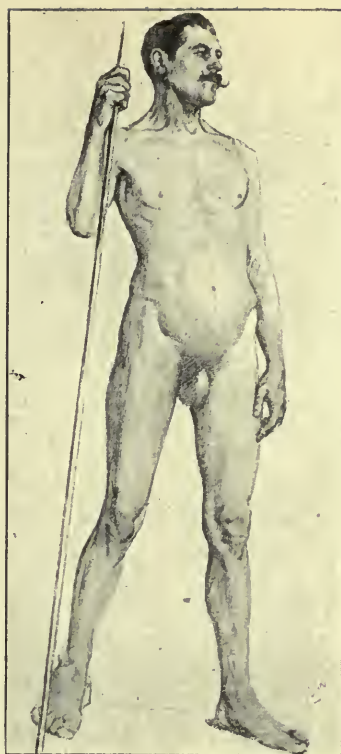
Decorative Composition.
Pvt. Beverly.



Poster Design.
Corp. Leonard E. Luce.



Pvt. Bauman.



J. H. Dulin, 1st Lieut., F. A.



A. Masserini, 2nd Lieut., F. A.



Mock, 2nd Lieut., Tank Corps.



F. R. Cross, 1st Lieut., F. A.



The Dance. ; Pvt. Fisher.



Labor ; A. C. Webb, 2nd Lieut., F. A.

COMPOSITION CLASS.



A Boating Party ; Pvt. Dalrymple.



The Storm ; Corp. Willis.



A Boating Party ; Pvt. Rose.



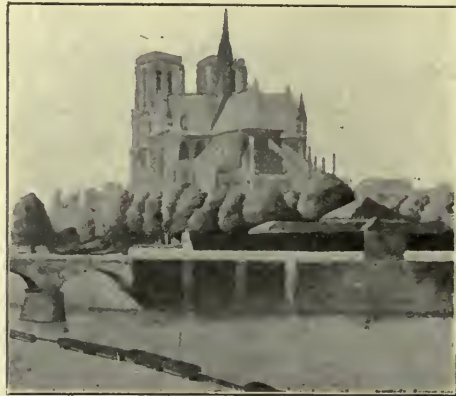
Work ; Corp. Smythe.

COMPOSITION CLASS.

THE
ARTIST'S
GALLERY



Sgt. 1st Cl. Konersman.



Glenn Wertz, 2nd Lieut., F. A.



Corp. Dill.



Pvt. Rose.

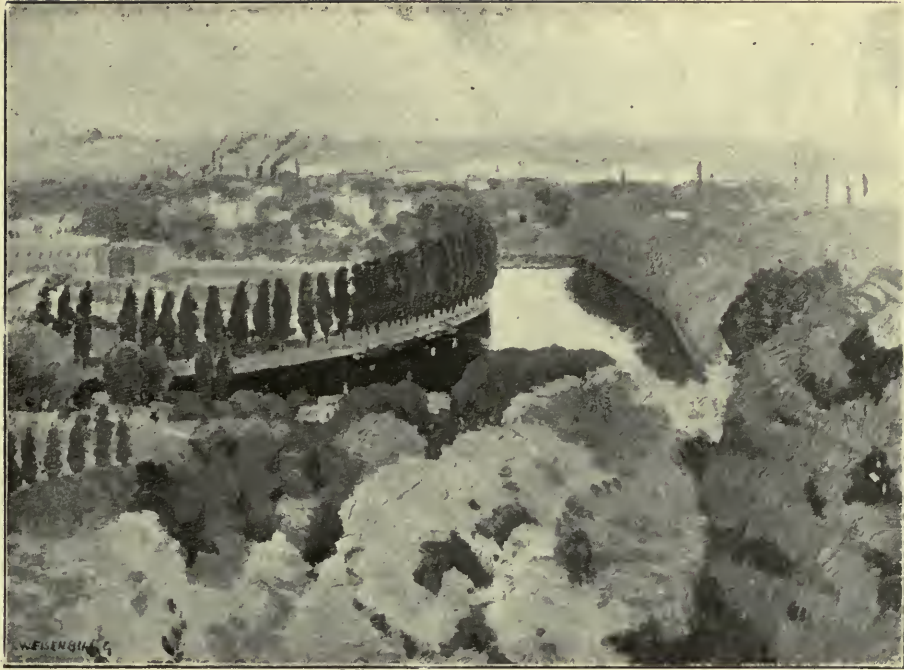


Pvt. Bauman.



P. L. Bissell, 2nd Lieut., Air Service.

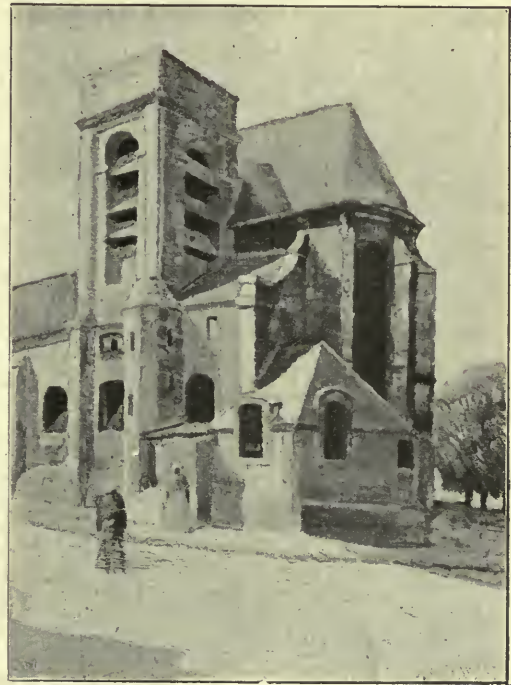
LANDSCAPE CLASS.



Sgt. 1st Cl. Weissenberg.



Pvt. 1st Cl. Kellner.



Sgt. 1st Cl. Parmelee.

LANDSCAPE CLASS.



A. C. Webb, 2nd Lieut., F. A.



Pvt. 1st Cl. Kellner.

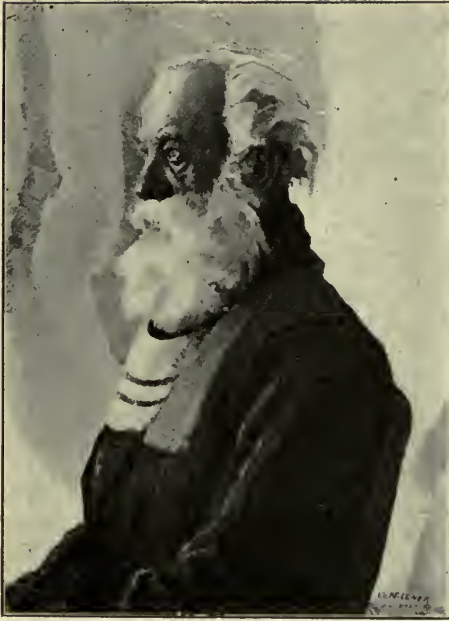


J. H. Dulin, 1st Lieut., F. A.



Corp. Staloff.

CLASS IN ETCHING,



Pvt. 1st cl. Chas. Kellner.



Frank J. Taylor, 2nd Lieut., Inf.



P. Zwick, gt., Engrs.



H. Emrich, 1st Lieut., F. A.

PAINTING CLASS.



Composition : " The Storm ", Sgt. 1st Cl. Konersman.

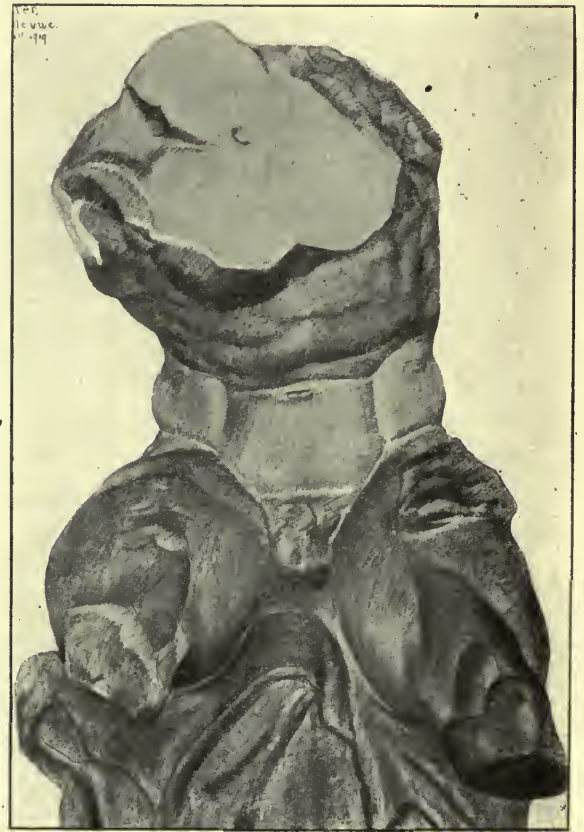
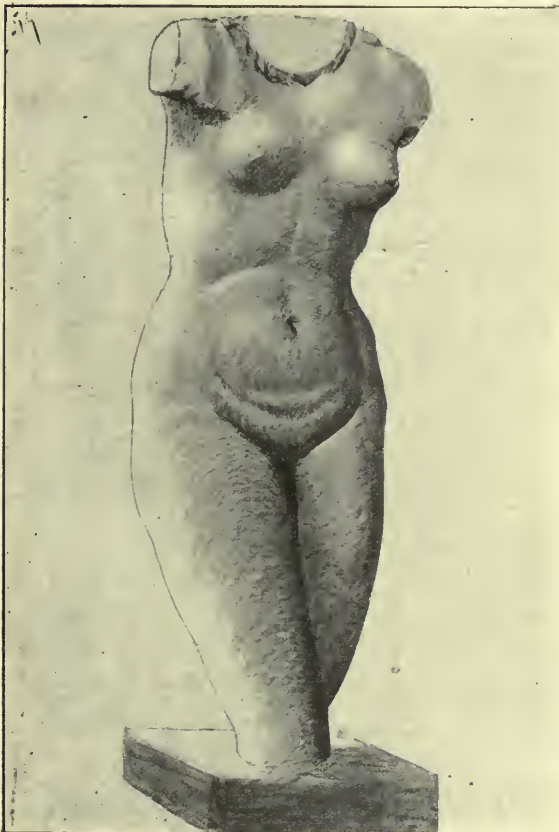
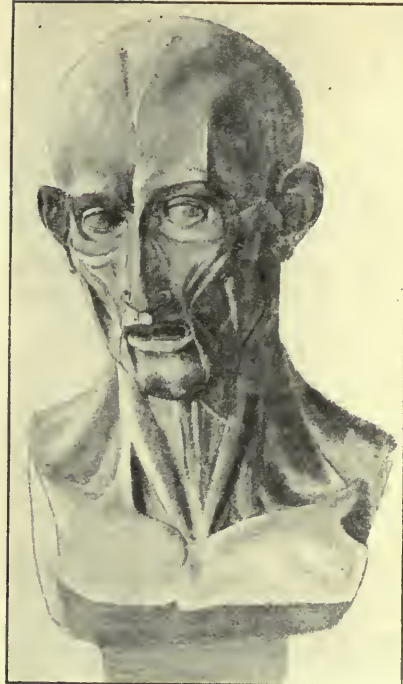
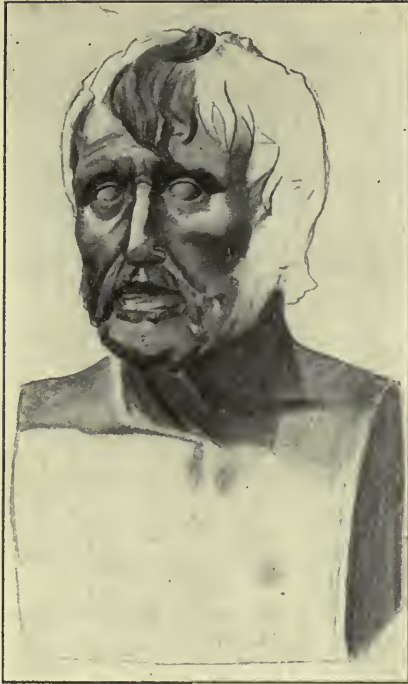


Corp. Willis.



Pvt. Sprout.

WOOD ENGRAVINGS.



Antique Class.



The Class at Work.



Decorative Figure.
Pvt. Frank Fisher.



The Exterior.

SCULPTORS' STUDIO.

Report of the Department of Sculpture.

The curriculum of this department may be described under six headings :

- Life drawing and modelling.
- Composition.
- Nature study.
- Anatomy.
- Visits to the studios of noted French artists.
- Visits to museums and exhibitions.

The students followed furthermore the course of general lectures, the classes in French and the study trips to Paris which are fully described in the report of the Director of the Centre.

The classes in life drawing and modelling took up five afternoons in the week and were conducted as is usual in most art schools, special attention being drawn to the anatomy of the models which was carefully explained to the students.

Composition was taught in the morning, and after a brief exercise on a simple subject as an introduction to the study, the class was set to work on a scheme for the embellishment of the grounds surrounding our building by groups of sculpture. A model of the facade and grounds was first made to scale and each student chose a place for a piece of sculpture which, under my criticism he proceeded to execute in sketch at $\frac{1}{4}$ the size of execution. The exercise was intended as a study of the appropriate subjects and masses for certain purposes and emplacements, in regard to the surrounding architecture and gardening, but was not intended to produce any completed work, as far more time would have been necessary for this purpose than we could command.

Nature study was also pursued in the morning from flowers and plants, particular stress being placed upon the analogy between the anatomy of plants and living beings.

The visits to the studios of the French artists and to the art exhibitions was most beneficial in many ways, but as this feature is fully reported by the Department of Painting, and as the same benefits accrued to the sculptors as to the painters, further account of it here may be omitted.

Finally, at the end of the term, the services of the head of the department and of some of the students was requested to execute a very large tablet destined for the Pershing Stadium and containing, in an ornamental setting, the legend, in English and in French, of the dedication of that monument.

In proportion to the number of students in architecture and in painting those in this department were few, never having been more than sixteen.

As they were of all stages of proficiency it would be difficult to report accurately on their progress without mentioning each one individually; it has therefore been thought best to append to this description of the course a letter of appreciation addressed by them to the Dean of the Faculty.

Signed :

Solon H. BORGLUM.

Educational Corps A.E.F.

Director, Department of Sculpture.

To the

Dean of the Faculty.

A.E.F. Art Training Centre at Bellevue (S.-et-O.).

15 June, 1919.

Bellevue, France.

June 11, 1919.

Mr. Lloyd Warren, Dean of the Faculty

A.E.F. Art Training Center at Bellevue (S.-et-O.).

Dear Sir :

We, as students of the Sculpture Studio of this school, take advantage of this opportunity of adding these few words to the term report to express, in so far as we can, our appreciation of what, as a whole, these three months of study and travel have meant to our advancement and increase of knowledge in our special field of art. We can comment but very briefly on the course, the work at the studio, the lectures covering so varied a field, the intensely interesting and profitable study trips to the Paris ateliers, museums, etc. and the other points of France, and, finally, the immense benefit of our association with our school comrades. Even before the official opening of the school had taken place, our studio was busy and, never for a moment since the first day has it known an idle instant. However, as the better portion of this work is on file and speaks for itself we shall not here enter into detail.

The daily lectures have been invaluable to us. Their varied scope, the exact knowledge transmitted to us by men so specialized have given us a new angle of vision, a new comprehension. We have been able to appreciate

more justly with our young and comparatively simple Western minds, overflowing with life and action, the old and rich and, to us, extremely complicated sentiments and character of the older French civilization. Our general knowledge has been enhanced and synthesized and it has been made possible for us to correctly subordinate, classify and simplify our general ideas on the subjects treated. What, before, we had known only from books or in a second-hand manner, we have now had presented to us in a real living way and we have been brought nearer. These things have been imbued with new meaning and have become realities to us.

The lectures have been supplemented by our trips and visits. The unheard of opportunity of being able to penetrate into the very ateliers of France's most celebrated artists and see them at work; to know them personally and hear them explain their work has been invaluable. We have been enabled to see the world's wonders of art at the Louvre and at the other museums. It is needless to dwell on the tremendous value of our trips to the different points of interest or the wealth of knowledge we have drawn from the richest examples of French Art.

Fourth, and last, we must say a word or two in passing of the great aid and satisfaction it has been to discuss with our class-mates and listen to the advice of our own fellow students in the sister branches of our art. Their point of view has influenced us and opened new aspects to us and many of the criticisms proffered have proved extremely beneficial. In all, it has been of great profit to have had the opportunity of associating with so many fine, intelligent young fellows, so very able in their own arts, so strong in vitality, possessors of varied experience and firm in their convictions.

So expressing our deepest gratitude and most sincere appreciation for all that has been done for us by you and your colleagues, we beg of you in the future to always think of us as a class of hard earnest workers who have striven to derive the utmost from the opportunity which has been presented them.

Respectfully submitted by

Students of Sculpture Studio
A.E.F. Art Training Center.

Massier :

R.-P. CHAMBELLAN.



Sketches for Garden Groups.



Model of Pavillon de Bellevue
for Placement of above Groups.



Buffalos.
Sgt. Major Hyer.

WORK OF CLASS IN SCULPTURE



Work of Life Class.



Decorative Compositions.

Report of Department of Paris Itineraries.

1. Object.

11. Organization *a)* Paris. 1. Lectures.

2. Itineraries.
3. Trips.
4. Bulletins.

b) Environs.

1. Trips.
2. Reports.

III. History.

In reporting upon the so-called " Study-Trips " of the A.E.F. Art Training Center at Bellevue, of which I have had charge, it will be found convenient to divide the subject as follows : 1st, the object which this part of the curriculum was designed to serve, 2nd, the organization which was finally evolved to accomplish it and 3rd, a brief account of the trips as actually made.

Of necessity the first trial of such a scheme, in many ways a makeshift dependent upon temporary conditions often unfavorable and inadequate, revealed many defects which a second repetition would obviate. Still I hope that the necessary documentation, for any one interested in such a project, will be found here, or at least a fairly adequate *point de départ* for such an experiment in education.

1. OBJECT.

From the first, an important part of the program of instruction at Bellevue was assigned to the systematic study of Paris and its environs, and their chief architectural and artistic features of value. The intention was more that of acquainting the students with at least the existence, location and significance of the principal points rather than anything like a thorough study of this close-packed area, the superficial knowlege of which alone is a life-study.

In spite of the possible disadvantages of sight-seeing in large groups, it was felt that an orderly, if not military arrangement was necessary to prevent mere hap-hazard wandering that would soon lose itself in rambling at random and so overlook many important things not on the beaten track of tourists or inaccessible to an individual.

It was necessary also, to correlate the special interest of artists, architects, sculptors, interior decorators, and landscape designers and to make clear the interrelation of these arts, so notable a feature of French art in general.

When one considers the great wealth of historical interest, quite apart from the intrinsic qualities of any given monument, the end above indicated is seen to be obtained only by a process of elimination and selection, of bringing order, if not out of chaos, at least out of an embarrassment of riches. The manner in which that was done is seen in the following

II. ORGANIZATION.

1.)

A good deal of preliminary work was evidently necessary before the completed scheme of trips was finally made out, and even when once established it was subject to constant modifications as time went on.

The curriculum of study admitting of one afternoon per week per student to be spent in Paris in a course of three months allowed theoretically twelve trips, which it was thought best to limit to nine, in view of possible delays and interruptions, and it was this number that was finally carried out. Consequently out of a registration of three hundred, 5 groups of 60 made a given trip on 5 successive days of a week..

An explanatory lecture "Travelogue" was to be given preceding each week's trip, so that the necessary "documentation" on the region to be visited, with a minimum of historical information and architectural analysis was provided in advance. The student was so equipped for the appreciation of what he was to see and there was little need for any thing of the sort on the spot.

Monday being a day of "repos hebdomadaire" and the museums being closed, the lecture was given then and the trips taken on the subsequent days. Each student was given a mimeographed itinerary of the trip with each monument in order accompanied by brief descriptive notes and the specific route by street and number, indications for means of transport, etc.

The greater part of the preliminary work, which was considerable, consisted in dividing Paris into 9 areas, such that each would constitute a practicable afternoons walk and that all together they would cover the main features to be seen. At the same time data was gotten together for the lectures and an attempt, never very successful, to locate sufficient lantern slides to illustrate them.

From Jan 16 till the beginning of the school work, Miss Newkirk and I were busy on these preliminaries. In consultation with the members of the faculty interested, a series of trips was finally made out and then tested out,

watch in hand, and changed as found to be advisable after this experiment, some times two or three times. As a matter of fact a continual readjustment was made throughout.

It was our aim to give each trip as consistent a character (Gothic, Classic, etc.), as possible. Usually the first hour was to be spent in a museum or gallery and the rest of the afternoon in threading out the promenade.

A large number of special permissions had to be obtained, some with great difficulty. The fact that a number of museums and buildings were not yet open to the public at the time of the opening of the school and that many things were not open to the public at any time, made the arrangements of many trips difficult, but the kind cooperation of the Minister of Fine Arts, the Military Governor of Paris, the Directors of the Trocadero and the Archives Nationales and the Arch bishop of Paris enabled us to include the Eiffel Tower, the dome of the Pantheon, the towers of Notre-Dame, the Hotel de Soubise and other valuable items not otherwise accessible.

The travelogues were talks of fifty minutes, illustrated with slides, on the monuments to be visited, giving in an informal way an explanatory introduction. For these the usual authorities, Baedeker, Ward, Cain, Hare, Rochegude etc. were consulted. The "Service des Vues" of the Musee Pédagogique and the Ligue Française d'Enseignement, and the Schlechler collection of views from a balloon were available for the illustrations.

A bulletin board was assigned to the service of this work, where the weekly itinerary was habitually posted with post-cards of the buildings so that a birds-eye view of the trip was always visible. Notices of current exhibitions of value were included, as well as "Excelsiors" weekly directory of theatres and concerts. Consequently, no one was at a loss to find any given point of interest in Paris.

III. HISTORY OF TRIPS.

No. 1.

The first two trips were introductory ones, taken one in camions, one on foot, destined to give an acquaintance with the general layout of Paris and chief means of getting about the city. The first covered the main boulevards, leaving by the Bois de Boulogne, the second started with the ascent of the towers of Notre-Dame to get an *aperçue* of the Ile de la Cité and surroundings, and ended with Sacré-Cœur and the panorama of Paris from that point of view.

Two introductory lectures, fully documented, by Major Gray were given on the City Plan of Paris and its developement, and it was the inten-

tion in each trip to make clear the relation of each section to the historical growth of the city and to the present lay-out as a whole.

No. II.

The Trocadero, Champs de Mars and the Invalides were visited, including the incidental points of interest in the 6th and 7th arrondissements.

The "Detaillé" room (Salle Bugeaud) as well as the Cambodian museum at the Trocadero was opened for our students and an officer and platoon were assigned to us Saturday at the Tomb of Napoleon and museum of the Invalides, by kindness of the Military Governor of Paris, the rooms being regularly closed on that day.

No. III.

This trip included the earlier parts of the Louvre, the quarter of the Halles Centrales, St.-Eustache, Conservatoire des Arts et Métiers and ended at the Porte St.-Denis and return by camion.

No. IV.

This trip began at the Tuileries and took in the Salon of the Artistes Decorateurs, then in progress at the Pavillon Marsan, the Palais Royal, Banque de France & Galerie Dorée, Bibliothèque Nationale, Opéra, Place Vendôme and Madeleine.

No. V.

An hour at the Cluny Museum began this trip, followed by St.-Severin, St. Julien-le-Pauvre, Notre-Dame, Palais de Justice "The Beginning of Paris".

No. VI.

At the start of this trip an hour was spent in making the ascent of the remarkable dome of the Pantheon, which we were finally authorized to visit; the group of buildings on the "Mt. Ste-Geneviève"; the Sorbonne, with the Interiors of the more important rooms; the Luxembourg gardens and Val-de-Grâce.

No. VII.

The order as indicated on this itinerary i. e. Place Dauphine, Louvre, Concorde, Palais des Beaux-Arts, Champs-Élysées, and Galliera Museum, was interrupted to permit of the ascent of the Eiffel Tower, permission for which had just been obtained.

This privilege was a distinct favor on the part of the Military Governor of Paris (the tower being still in use by the Army) who detached the personnel and mechanical force and interrupted the wire-less service during the period of our visits, the first to be made, except for military purposes, since the war. This was much appreciated by the men who profited by the occasion to get quite the finest view of Paris anywhere to be obtained.

The Foire de Paris, then in full swing, was briefly visited, the exhibit of demountable houses and furniture for the rehabilitation of the devastated regions being of some interest.

No. VIII.

This included the Tour St.-Jacques, the Hôtel-de-Ville, Hôtel-de-Sens and other old Hotels in the Quarter of the Ile St.-Louis and vicinity.

No. IX.

The "Marais" formed the subject of this trip, which began with a visit to the apartments of the Princesse de Soubise (Hôtel des Archives) then to Carnavalet, Place des Vosges, Hugo Museum and the old houses along the rue des Francs-Bourgeois, ending at the Bastille.

A trip was designed to take in the Luxembourg Museum, St.-Germain-des-Près, the Beaux-Arts etc. but the men had visited the last, on several occasions after judgements and all had found an opportunity to see the Luxembourg, which accounts for the non-appearance of this important section.

The trips were made by camion when feasible, when not, the men came in by train, each group under an officer in charge. It was the intention, having given a preliminary lecture and provided the men with outlines, to leave them as free as possible to carry out the trip, within the limits of keeping the groups in hand and running things through on schedule. I found it usually necessary to accompany each trip, at least part of the way, owing to the need of identifying the men for some special permission or arranging with a guardian or concierge for a special entrance, and seeing to the gratuities or other expenses connected with getting places opened exceptionally. No attempt was made to "play the guide". A halt was usually called at 4.30 for coffee and *petit pain* at a neighboring café.

From a purely pleasurable point of view the trips were too full, involving a hurried passing from one thing to another, a defect inevitable in consideration of the limited time and the number of things to be seen. The paring down process was carried I am sure as far as possible, and I should have hated to see anything left out. If I should be asked to remedy it, I

should suggest a larger number of trips with a smaller selection of points of interest in each one.

A complete file of the itineraries is to be found in the personnel office. I append a sample one to accompany this report.

Signed : William C. Titcomb, Lieut. A.R.C.
Director of Paris Itineraries.

To the
Dean of the Faculty.

A.E.F. Art Training Centre at Bellevue (S.-et-O.).

EXAMPLE OF TYPICAL ITINERARY DISTRIBUTED TO ALL STUDENTS

STUDY TRIP VI

Week of May 6, 1919.

5th and 6th arrondissements.

- | | | |
|------|---|---|
| I. | 172, rue St-Jacques (cor. rue Soufflot).
Note tablet : showing gate in old city wall at Philippe-Auguste. | Montparnasse.
Métro " Odéon ",
Rue Monsieur-le-Prince,
boulevard Saint-Michel,
rue Soufflot, by right side. |
| II. | Panthéon, 1764-1790, by Soufflot, (a) " Le Penseur " Rodin; (b) Note vaulted ceiling of portico, (c) Construction of stone domes; (e) Mural Dec. esp. Ste-Geneviève by Puvis de Chavannes; (f) Frieze above " Baptism of Clovis " for portrait of Clemenceau. | 3 p.m. place du Panthéon. |
| III. | Tower of Clovis and part of old refectory forming part of lycée Henri IV. | Rue Clotilde.
Rue Clovis. |
| IV. | St-Etienne-du-Mont, 1517-1618, 1. gothic choir; 2. renaissance façade; 3. decoration of roof esp. crossing; 4. " Jubé " rood screen, by Biard; 5. " Chasse " of Ste-Geneviève; 6. Votive tablet for preservation of Paris, sept. 1914; 7 break in axis. | Place Sainte-Geneviève,
S. aisle
2nd day of ambulatory. |
| V. | Bibliotheque Ste-Genevieve. 1843-50. La Brouste. Cf. exterior with Boston Public Library. Note manner in which design is echoed in College of St-Barbe to left of No 6 place du Pantheon at right. | Place du Panthéon. |
| VI. | Mairie of VI ^e arrondissement. Ecole de Droit. 1. note balance of facades.
2. note asymetry facades. | Place du Panthéon. |

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A Narrative of Events

American E. F. Art Training Center,
Bellevue, Seine-et-Oise, France.

The first order that brought a group of officers to Paris to report to General Rees came from a clear sky and they reported at 76 Rue du Faubourg St Honoré, wondering what the " further orders " mentioned in the first order would turn out to be. There was a pretty large number reporting at the same time, but they soon segregated into professional groups and found that there were several architects, and a painter, who seemed somewhat out of place among the chemists, mechanical and civil engineers, English professors and farmers. To these officers General Rees, at a meeting held on January 20, 1919, outlined the general scheme of education that had been planned by G-5. He explained that the Y.M.C.A. had started the educational idea and would continue to assist in an advisory capacity with the work, and that while he represented the educational work on the staff at G.H.Q., Chaumont, being in the Fifth Section, there would be a local representative with offices in Paris; this proved to be Colonel Exton who arrived about a week later.

Within a few days several officers had gone to take charge of the school detachments in various French and English Universities where American soldiers were to be sent, while the rest started work with offices at " 76 ". This building was formerly a private residence, the Hotel Stern, and had been obtained by the Y.M.C.A. for their Educational Headquarters. The group of architects and painters was instructed to report to Mr. Hellman, of the Fine Arts Department, who had " enlisted " in the Y.M.C.A. for this particular work and who was in charge of Art instruction in the A.E.F.

The first group which started in with Mr. Hellman was composed of

Major George H. Gray, Engineers, (architect and city planner,
Louisville, Ky.)

Captain Aymar Embury II, Engineers (architect, New York City.)

Lieut. Wm. D. Foster, Engineers (architect, New York City.)

Lieut. Howard B. Pearce, Air Service, (Painter, Pittsburg.)

Lieut. Charles Cellarius, Infantry (Architect, Cincinnati.)

There were also several Y.M.C.A. men associated with Mr. Hellman. Mr. Lloyd Warren of New York, who has been actively interested in education in the Fine and Applied Arts in America for so long, had come to France with Mr. Hellman. It was he who worked out the curriculum for Bellevue

and arranged the instructing staff. He has been acting as Dean of Bellevue since the beginning, as well as Assistant Director of the Fine Arts Department for A.E.F. His official title, however, came in orders which instructed him to report to Bellevue as "Director" of the education at work.

Mr. Atterbury was the other Assistant Director. He worked mostly with the department of citizenship up to the time he went to Beaune and was not identified with the Bellevue project itself.

Ensign Archibald M. Brown, an architect of New York, was also assisting in the office at that time and became one of the architectural instructors at Bellevue. Ensign Brown also took up the work of Purchasing Agent of the Y.M.C.A. for the Fine Arts Department, when Mr. Monges, who had been acting in this capacity, went to Beaune.

With this group, work was started on the organization of the Fine Arts Department of the Army Educational Commission. Colonel Exton was the Military Head of the Commission in Paris, acting directly from General Rees of G-5, G.H.Q., while Mr. John Erskine was the chief commissioner for the Y.M.C.A. The Fine Arts Department was one part of this commission and itself was divided into four divisions; The College of Fine Arts in the A.E.F. University at Beaune; the Hospital Section; the Art Training Center at Bellevue; and work in certain painting and architectural ateliers in Paris. Captain Embury, assisted by Lieut. Cellarius took charge of the Hospital Section with a group of women assistants from the Y.M.C.A. and the Red Cross.

The Bellevue group, or rather the Art Training Center group, for at that time it was not known where the school would be, was headed by Major Gray with Lieut. Foster as assistant; they were busy working out the table of organization and equipment. Major Gray was also, during this time, arranging preliminary data for a course in city planning. Mr. Warren at the same time was engaged in the all-important work of arranging the curriculum and the organization of his staff of instruction. Mr. Homer of the Y.M.C.A. and Lieut. Pearce were classifying applications and preparing the lists of soldiers available to be ordered to the school as students. These were busy days of getting supplies for the school; getting soldiers for a Headquarters Detachment; of getting together the remarkable staff of instructors and English-speaking French lecturers.

Several different locations were investigated but the site most obviously suited to our needs was the Pavillon de Bellevue, which was known to Mr. Warren and which he first thought of when the school idea originated. This building was originally built as a hotel and restaurant for Paillard, the famous restaurateur of Paris. A few years before the war it was used by

Miss Isadora Duncan for her dancing school, but in 1914 she turned it over to the French " Croix Rouge " for a hospital. In 1918 it was taken by the American Red Cross and used as a hospital for gassed patients. The property consisted of a large building of three stories, a mezzanine and basement; garages and stables; a long adrian barracks; and three greenhouses. It was estimated that the service detachment could be accommodated in the barracks and between 250 and 300 students in the main building besides using the ground floor for class rooms and ateliers. When it was definitely determined how admirably suited this building was to the school's needs, it was obtained from the Red Cross for the month their lease had yet to run, thus making it possible to occupy the building at once without waiting for the formal action of the Rents, Requisitions and Claims Department.

While the Bellevue office was still in the attic at 76 Rue du Faubourg St. Honoré, Lieut. Homer L. Chaillaux arrived from Gièvres, where he had been Supply Officer of the 516th Engineers. He convoyed the first order of material from the Engineer Depot at Gièvres and remained to act as supply officer for the school. About the same time Lieut. James B. Carroll, Lieut. O.E. Reagan and Lieut. Ralph E. Griswold were assigned for duty and assisted in the organization of the work, and assisted Major Gray in the preparation of city planning material.

A couple of days before going to Bellevue, other officers reported who had been ordered for administrative duties in accordance with the table of organization; Captain Charles S. Gusman, to act as Adjutant, Lieut. Harry S. Reed to act as Supply Officer, and Lieut. Robert S. Black as Personnel Officer. Lieut. Harold Leland, Medical Corps, reported as Post Surgeon with three medical men a few days later.

On May 5th, the office was moved to Bellevue. The first night the building was too damp and cold to sleep in so the advance guard of Major Gray and Lieuts. Foster, Carroll, Reagan and Griswold stayed at the " Tete Noir ", an acquaintance to be remembered pleasantly, with its garden so famous for its aperitifs.

Having the building but no one to clean it up and get it in shape, since the service detachment had not yet reported, resort was had to civilian help with the usual troubles, serious at the time but humorous in perspective; a strike of all the char women at one time making demands for less work and more pay was almost an hourly occurrence. However, they finally got the place cleaned up; while " Bout-de-Bois ", the French concierge inherited with the building, got the heat going and assisted in general as he continued to do to the last moment the building was occupied.

On March 10th, the Headquarters Detachment arrived and was organized

into the various details necessary for carrying on the work around the building.

Major Gray accompanied by Mr. Warren promptly made the customary military visit of courtesy to the Mayor of Meudon, of which Canton Bellevue forms a part. There they were graciously received and arrangements were made for the installation at the school of one of the small hand pumps which is a part of the fire apparatus of the town. This was loaned on the condition that the student body would take care of any fires which might occur in the neighborhood of the school, none of which occurred, fortunately. Arrangements were also made for garbage disposal, but as this did not materialize, arrangements were later made with a private party whereby the garbage was hauled off for its value. A visit was also paid to the Parish priest, Monsieur l'Abbé Edelin and preliminary arrangements made for renting the Salle du Patronage, or Parish Hall, formerly used as a hospital by the British and the French.

In the meantime many alterations were being made in order to transform this restaurant-hospital into a school. The main dining hall was strung with drop-lights for an architectural drafting room, the small dining room was curtained so that the nudes might pose there; half the open stables was transformed into a painters studio and one end of the barracks was strung with drop-lights for the interior decorators studio.

The village parish hall was fitted with dark curtains and a lantern for illustrating the lectures with slides. It very comfortably seated the whole student body at one time.

A large sculptors studio was needed and here again chance was in our favor for not far from the school building Mr. Borglum found a studio which had been built and formerly occupied by a sculptor. The difficulties of arranging for the occupancy of both this studio and the Lecture Hall in time for the opening of the school were overcome by certain members of the staff volunteering to advance the rental; this made it possible to occupy the buildings without waiting for the routine work of the government agents.

These things were all accomplished and the wait for students began. The first student arrived and his name promised well, for it was Lieut. EAGER, and when the following day Captain SINCERE arrived, it was felt the school would surely be a success. There were a few more days waiting before the students began to come in large numbers; however, work was given the men as they arrived and the place soon began to take on a school-like air.

The actual opening or beginning of the curriculum came on March 24th. Mr. Hellman had come up from Beaune for the occasion. It was an

informal affair. Major Gray addressed the students outlining the scheme of control and the attitude he, as commandant, would assume, emphasizing the necessity for an esprit de corps which would make military discipline unnecessary. Mr. Warren outlined the educational scheme and the ends he had in mind; while Mr. Hellman gave a brief history of the Bellevue project and of the whole project of Fine Arts Education in the A.E.F.

The school was organized in four general divisions; Architecture, Painting, Sculpture and Interior Decoration. The curriculum is treated in more detail in the report of the Director of Education.

An important part of the work was the study trips to Paris and to various points of interest around Bellevue, such as Versailles, St. Germain-en-Laye, Maisons Laffitte, and even as far as Fontainebleau. For this work it became necessary to obtain and fit up trucks and organize a "Sightseeing Department" of transportation. There were three of these trucks each holding fifteen students.

The living accommodations for the students were entirely in the main building or "Pavillon". The mezzanine floor and a few rooms on the second floor were assigned to the staff officers, while the students were given the upper floors. The student officers were placed at the ends of the building, two in a room, with the enlisted men in other rooms, eight in each room, these rooms being large and well ventilated.

The question of messing was an important one, there being three distinct messes; one for the officers, one for the student enlisted men and one for the headquarters detachment. The officers' mess was established in one of the former restaurant rooms in the basement while the men were messed in the various smaller rooms of the basement. The large kitchen of Paillard fame, with all its appurtenances, proved to be of great value.

The Y.M.C.A. was cooperating with the Army on the education work until the 16th of April, when the Army Educational Corps was organized. At that time all the members of the faculty who had been in the "Y" put on their Sam Browne belts and gold "butterfly" shoulder insignia.

Another change which affected the general work of the school was inaugurated about the first of May. It was then decided to permit the students to leave on 4-day travel passes. This applied principally to the architectural students, the 1st class men left on Saturday noon and returned Tuesday, the 2nd class leaving Thursday and returning Sunday night.

The headquarters detachment was organized to take care of the detail work. They ran the mess, they drove the trucks, they did the work in the personnel office, they furnished the details for cleaning the house and also

a guard for the property. It was a difficult position for enlisted men to be in doing this work for other enlisted men who were thus afforded free time for their studies, but the situation was accepted by them as true soldiers. The first detachment came from the 36th Division and when they returned to their division the latter part of May, in order to proceed with them to the United States, they were relieved by men from the 1st, 2nd and 3rd Divisions. During the latter part of the course civilians were employed for kitchen work and as cooks for the Officers' Mess. The total personnel of the Detachment numbered 78 with a guard detachment of 22. Due to the large amount of clerical and other special work, the proportion of non-coms was unusually large.

Frequent visits were made to the school by General Rees, Colonel Exton and other officers from Paris and by French and American civilians.

The school with its varied art talent had an opportunity to assist other activities in many ways. Several of the students made posters for the Inter-Allied Athletic Games, one by Lieut. Dulin being used very widely. For Pershing Field, where the games were held, a scheme of decoration was outlined which, while not put into execution to the full extent of the design, served as a basis to get a unique undertaking under way. The Sculptors, headed by Mr. Borglum, produced in record time a dedicatory tablet with inscriptions in both French and English, which was placed at Pershing Field. Several of the students remained in Paris after the closing of the school to assist in the illustration of the history of the games under the direction of Captain Burger, formerly at the University at Beaune. Corporal Moll of the Interior Decoration class executed a very fine illuminated address which was carried by a runner from Chateau-Thierry and delivered to President Wilson on Decoration Day.

The students organized a few entertainments. The " Cercle Entre Nous " was formed by certain members of the French classes under the direction of Mr. Delamare for the purpose of extending their knowledge of the French language and customs. Captain Leslie Cauldwell, A.R.C., arranged with a French pianist, Mlle. Barry, and various musical friends for two very delightful evenings of good music.

During the latter part of May the school had the pleasure of caring for about one hundred architectural and painting students who were sent from the College of Fine Arts at Beaune for a ten days study trip to Paris and the environs.

It had been hoped to continue the school at Bellevue for a second course of three months but the increased speed in which the A.E.F. was being returned to America made this impossible. The fixed curriculum was drop-

ped on the 1st day of June and travel privileges were granted to those qualified for special work, until the middle of June.

Sunday, June 15th, the closing assembly was held in the large drafting room. The Commandant spoke informally, after which Mr. Warren read a valedictory address. The heads of the different departments and the chief massier were called on for extemporaneous speeches. In the afternoon about one hundred and fifty of the students left directly for Brest while others started on 10-day leaves with their orders to report to Brest by the 25th of June for return to the United States. Those belonging to the Army of Occupation returned to their organizations, while a few others were discharged in Europe in order to continue their studies.

Signed : Wm. D. FOSTER,
1st Lieut., Engrs.
Official Historian.

ROSTER AND HOME ADDRESSES

Of students who attended A.E.F. Art Training Center,
Bellevue, Seine et Oise, A.P.O. 702, France.

OFFICERS

NAME	RANK	HOME ADDRESS
Bartelt, Walter G.	C-P 2nd Lt. Engrs.	R.R. Nol. Thieneville, Wis.
Biggar, Charles H.	A 1st Lt. Engrs.	691 Bucklington Ave. Los Ang., Cal.
Bissell, Howard G.	A-CP 1st Lt. Inf.	Box 494 Claremont, Cal.
Bissell, Paul Jr.	P 2nd Lt. A.S.	210 Ann St. Wilmington, N.C.
Brant, Charles W.	P 1st Lt. F.A.	433 W. Wilman St. Madison Wis.
Booth, Hansen.	A 2nd Lt. Inf.	58 West 57th St. New-York City.
Broderick, Frank W.	A 1st Lt. Inf.	2122 S State St., Syracuse, N.Y.
Burggraf, Carl I.	CP 1st Lt. Engrs.	Tuscola, Ill.
Cameron, Ralph H.	A-CP 1st Lt Engrs.	San Antonio, Texas.
Clark, William A.	A 1st Lt. A.S.	Trenton, New Jersey.
Clyce, Wallace P.	A 2nd Lt. A.S.	1023 Grand Ave. Sherman, Texas.
Crans, Roy E.	A 1st Lt Engrs.	715 N. Jackson St., Macon Mo.
Cross, Frederick R.	P 1st Lt. F.A.	155 Montezuma St., Houghton, Mich.
Corregan, Frank G.	A 1st Lt Inf.	52 E. Oneida St., Oswego, N.Y.
Callaghan, Cornelius	A 1st Lt. Engrs.	Weekawken, N.J.
Carboy, Joseph P.	A 1st Lt. Inf.	202 Rose St., Brooklyn, N.Y.
Carroll, James B.	A 1st Lt. A.S.	Bradford, Ill.
Davidson, Henry S.	P 1st Lt. F.A.	Bungalow Hill, Morgantown, Ind.
De Chenne, Ernest R.	A 1st Lt F.A.	2632 Durant Ave., Berk ley Cal.
Dulin, James H.	P 1st Lt F.A.	1330 Sheridan Road Wilmette, Ill.
Duell, Prentice W.	A 2nd Lt. A.S.	Phoenix, Arizona.
Denison, Merrill.	A-CP 2nd Lt. Inf.	4 Hayter St., Torouto, Ont.
Dennis, John C.	A 1st Lt. C.A.C.	Macon, Georgia.
Dehnert, John W.	A 1st Lt. Am. Tr.	4160 Hartford St., St. Louis, Mo.
Drake, William K.	A-CP Capt. F.A.	Kingston, N.Y.
Eager, Robert J.	A 1st Lt. Q.M.C.	2140, 66th St., Brooklyn, N.Y.
Emrich, Harvy.	P 1st Lt. F.A.	Route C. Box 318 Ind'plis, Ind.
Fitch, Eliot G.	A 1st Lt. F.A.	Milwaukee, Wis.
Gaisser, Charles C.	P 2nd Lt. Inf.	Margerum, Ala.
Garner, Charles S.	P 1st Lt. Inf.	Stanaidville, Va.
Greenlees, Thomas.	A-CP 2nd Lt. Inf.	17 Eudyn Road, Glaidst., Kent, Eng.
Gill, Logan G.	P 1st Lt. Inf.	Oresbrook, Phila., Pa.
Gorges, Franz.	ID 1st Lt. Inf.	1706 Melrose St. Chicago, Ill.
Hurd, Lester W.	A Capt. Engrs.	East Auburn, Cal.
Hill, Roland E.	A 2nd Lt. A.S.	East Liverpool, Ohio.
Heyn, Frederic L.	A Capt. M.T.C.	16th 6 Howard St., Omaha, Neb.
Hamilton, Warren H.	A 1st Lt. F.A.	4151 Davenport St., Omaha, Neb.
Halbert, William C.	A-CP 2nd Lt. Engrs.	Vanceburg, Kentucky.

NAME		RANK	HOME ADDRESS
Kirchhoff, Roger C.	A	2nd Lt. F.A.	707 52nd St., Milwaukee, Wis.
Kelley, Harold R.	AC-P	1st Lt. Inf.	550 W 174th St., N.Y. City.
Kempton, Ralph C.	P	1st Lt. C.A.C.	Utica, Ohio.
Lyon, Glenn H.	A	2nd Lt. Inf.	Iowa Falls, Iowa.
Lawrence, Clark J.	A	Capt. F.A.	124 Elm St., Malone, N.Y.
Moise, Sidney H.		1st Lt. Engrs.	620 Wash. Ave., E. Las Veg, N. Mex.
Masserini, Maurice.	P	2nd Lt. F.A.	Wysox, Brad. Co., Pa.
Masten, Charles F.	AC-P	Capt. Engrs.	26 West 43rd St., N.Y. City.
Mac Farland, Arthur W.	A	1st Lt. Inf.	
Mac Lellan, Albert C.	A	1st Lt. Inf.	881 Huntington Ave., Boston, Mass.
Mac Murray, Donald D.	A	2nd Lt. A.S.C.	Asbury Park, New Jersey.
Merry, Augustus B.	P	1st Lt. Engrs.	106 Morningside Dr., N.Y. City.
Meyer, Emil B.	AC-P	2nd Lt. Inf.	364 Oak Place, New Haven, Conn.
Myers, Clarence T.	AC-P	2nd Lt. Engrs.	2971 Station St., Indianapolis, Ind.
Mock, Henry D.	P	2nd Lt. T.C.	Amarillo, Texas.
Morewood, Francis E.	A	2nd Lt. F.A.	Rosemont, Fla.
Normile, John M.	P	1st Lt. Engrs.	907 Roosevelt Ave, Bloomington, Ill.
Olston, Frank M.	A	1st Lt. A.S.	1519 S. Main, St. Talma, Okla.
Peare, Howard B.	A	1st Lt. Q.M.C.	Park Ave., Sound Beach, Conn.
Pinault, Louis C.	A	2nd Lt. Engrs.	St. Joseph, Minnesota.
Robinson, Francis A.	C-P	2nd Lt. Engrs.	107 University Rd. Brookline, Mass.
Stone, Jacob Jr.	A	1st Lt. Engrs.	
Sabin, Henry P.	A-CP	Major, Inf.	641 Marion St., Denver, Colo.
Schary, Harry A.	A	2nd Lt. A.S.	5305 Belvedere St., Oakland Cal.
Sincere, Edwin M.	AC-P	Capt. Engrs.	Chicago Beach Hotel, Chicago, Ill.
Shuhart, Donald V.	P	2nd Lt. F.A.	San Antonio, Texas.
Spaulding, Sumner M.	AC-P	1st Lt. Q.M.C.	610 So. Norm. Ave., Los Ang., Cal.
Stevenson, Harvey.	A	2nd Lt. F.A.	195 Broadway, New York City.
Stiles, Walter.	A	Capt. Inf.	608 W. Summit Ave., San Ant., Tex.
Street, Gordon F.	A	1st Lt. Engrs.	Englewood, Colorado.
Smith, William H.	A	Capt. Inf.	5 Greenw. Comt. East Hampt, Mass.
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Warren, Shields.	A	Major, Inf.	Apalachicola, Fla.
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Veach, Claude H.	A	<i>Cpl. Engrs.</i>	Cantville., Va.
Vittner, Clement.	A	<i>Pvt. Engrs.</i>	Chicago, Illinois.
Victor, Hans.	A	<i>Bn Sgt. Maf. F.A.</i>	1414 Avenue H. Brooklyn., N. Y.
Veidt, George H.	S	<i>Sgt. 1/cl. Engrs.</i>	Anoka, Minn.
Van-Sickle, Selsk.	P	<i>Pvt. Inf.</i>	
Walter, Otis W.	PA	<i>Pvt. 1/cl. Engrs.</i>	314 North Euclid Ave., Pittsburg.
Ward, George W.	P	<i>Pvt. Inf.</i>	92 Leonia, Ave. Bogota, New Jersey,
Weiland, John R.	A	<i>M.E. Engrs.</i>	41 1st St. San Francisco, Cal.
Weisenburg George W.	P	<i>Sgt. 1/cl. Engrs.</i>	1024 Wenonah Ave. Oak Park, Ill
Whitelaw, John B.	P	<i>Cpl. Engrs.</i>	99 16th St. Buffalo, N. Y.
Willis, Royal J.	P	<i>Cpl. Engrs.</i>	216 Carlion Ave. West Detr., Mich.
Wilson, Estol.	P	<i>Pvt. Inf.</i>	655 East 24th St. Indianapolis, Ind.
Wilson, William E.	P	<i>Cpl. Engrs.</i>	Saleda, Colo.
Winter, Raymond.	P.	<i>Pvt. 1/cl. Inf.</i>	23 Rahm Ave. Pittsburgh, Pa.
Works, William D. A-CP		<i>Pvt. A.S.</i>	Brownvill, Texas.
Worthington, Addison F.	A	<i>Pvt. Inf.</i>	Relay, Md.
Williams, Irving S.	A	<i>Cpl.</i>	99 16th St. Buffalo, N. Y.
Wurth, Edward A.	A	<i>Pvt. F.A.</i>	869 South 11th C. Newark, N.J.
Wilson, Thoron N.	A	<i>Sgt. Inf.</i>	460 Flood Bldg. San Francisco, Cal.
Winzeler, Joseph C.	A	<i>Sgt. Inf.</i>	Fremont, Illinois.
Wilson, Thomas R.	ID	<i>Pvt. F.A.</i>	R.D. 2 Bridgoport, Va.
Williams, Lawrence F.	A	<i>Cpl. M.T.C.</i>	Crescent City. Cal.
Wilson, Charles C.	ID	<i>Cpl. F.A.</i>	Sherrard, West Va.
Wright, Alfred R.	P.	<i>Cpl. Inf.</i>	Kirby, Mo.
Wherley, Clarence V.	A	<i>Cpl. Inf.</i>	East Berlin, Pa.
Wesp, Charles F.	A	<i>Pvt. P.M.S.</i>	Fredericksburg, Iowa.
Walcott, Russel S.	A	<i>Sgt. M.C.</i>	
Waillant, Louis F.	A	<i>Pvt. 1/cl.</i>	212 Ten Eyck St. Brooklyn, N. Y.
Wumburg, Erhardt A.	S	<i>Pvt. Inf.</i>	
Young, Jess S.	P	<i>Sgt. 1/cl. A.S.</i>	3406 North 16th St. Phil. Pa.
Zollars, Charles P.	P	<i>Cpl. A.B.</i>	115 Market Ave. Canton, Ohio.
Zwick, Pierre.	P	<i>Sgt. F.A.</i>	320 59th St. Brooklyn, N. Y.

HOME ADDRESSES OF STAFF AND FACULTY

Administrative Staff.

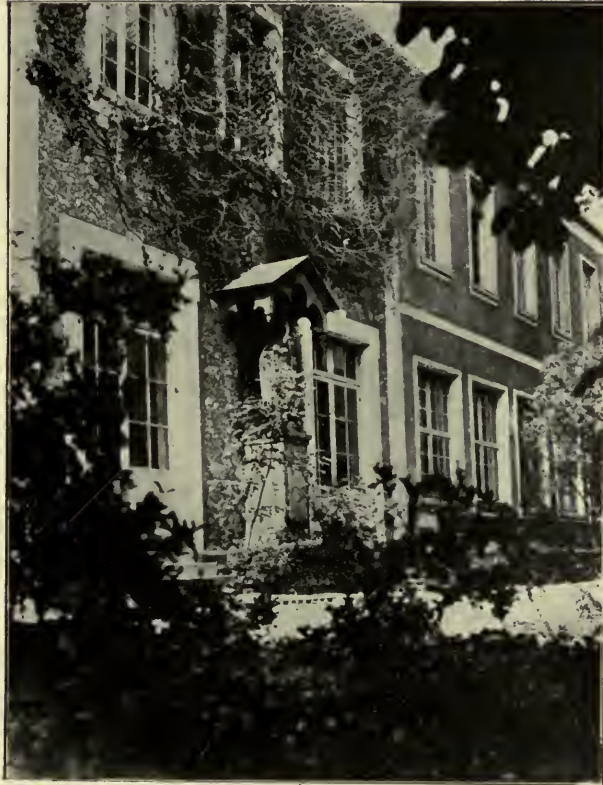
George H. Gray, Major Engineers.	<i>Care A. M. Gray. Knickerbocker Bldg. 39th & Broadway, N. Y. City. 423 S. Scioto St. Circleville, Ohio. 101 Park Ave., New York City. 534 W. 6th Street, Mendota, Ill. Box 296. Fowler, Color. 101 Park Ave., New York City. Warren, Ohio. 139 Edgewood St., Norwalk, Conn. 486 Westford St. Lowell, Mass. 301 Henry Ave. Steubenville. Ohio. West Baden, Ind. 219 Bayview Avenue. Jersey City, N.J. Malone, New York. 11, Ave. Montaigne, Paris.</i>
Charles S. Gusman, Captain, Infantry,	
William D. Foster, 1st Lieut. Engrs.	
Robert S. Black, 1st Lieut., C.A.C.	
Harry E. Reed, 1st Lieut. Tank Corps.	
Oliver E. Reagan, 1st Lieut., A.S.	
Ralph E. Griswold, 1st Lieut. Engrs.	
F. Nelson Breed, 1st Lieut. Engrs.	
Harold I. Leland, 1st Lieut. Med. Corps.	
Howard B. Pearce, 2nd Lieut. A.S.	
Homer L. Chaillaux, 2nd Lieut. Engrs.	
Joseph B. Wood, Army Field Clerk.	
Earl W. Wilson, Army Field Clerk.	
Stephen Hugues, Interpreter Stenograph.	

Faculty.

Georges S. Hellman,	<i>301 W. 81st. Street, New York City. 1041 Fifth Ave., New York City. 137 East 66th St., New York City. Norwalk, Conn. 4 bis Cite de Retiro, 30, rue du Faubourg St-Honoré, Paris. 66 Storie St., Augusta, Maine. Syracuse, N.Y. 389 Fifth Ave., New York City. Mendon. Seine-et-Oise, France.</i>
Lloyd Warren.	
Ernest Peixotto, Captain Engrs.	
Solon H. Borglum.	
Leslie Cauldwell, Capt. A.R.C.	
William C. Titcomb.	
Clarence E. Howard, Capt. Engrs.	
Archibald M. Brown, Ensign, U.S.N.R.	
Robert Fulton Logan.	

Teaching Staff and Lecturers

Alaux, J. P.	<i>12, rue Rennequin, Paris.</i>
Blanche, Jacques.	<i>19, rue du Docteur-Blanche, Paris.</i>
Brown, George F.	<i>Cpl. Engrs, 3839 Whitman St., Seattle, Wash.</i>
Carlu, Jacques.	<i>9, Rue Coetlogon.</i>
Chambellan, René P.	<i>Sgt. A.S.C., 624 Sasvay St., West Hoboken, N.J.</i>
Dauphin, Georges.	<i>1, rue de la Lyre, Drap, A.M., France.</i>
Delamare, René M.	<i>14, rue de Rome, Paris.</i>
Dimier, Louis.	<i>Major A.R.C., Hotel Regina, Paris.</i>
Ford, George B.	<i>40, rue François-I^{er}, Paris.</i>
Fritsch-Estrangin, M. H.	<i>4, route du Champ d'Entrennant, Porte de Madrid, Neuilly-sur-Seine.</i>
Forestier, J.-C.-N.	<i>69, boulevard Saint-Jacques, Paris.</i>
Giraldon, Adolphe.	<i>Rue Alexandre Dumas, Tours.</i>
Griveau, Georges.	<i>22, boulevard Edgar-Quinet, Paris.</i>
Gusman, Pierre.	<i>Berkeley, California.</i>
Howard, John Galen.	<i>4, rue Desrenard.</i>
Haffner, J.-J.	<i>54, rue de Rennes, Paris.</i>
Hourticq, Louis.	<i>2, rue de Solférino, Paris, VII^e.</i>
Laloux, Victor.	<i>5, rue Jules-Chaplain, Paris.</i>
Lachman, Harry.	<i>16, rue Duphot, Paris.</i>
Lascoumes, Pierre M.	<i>L'Académie Colarossi, rue de la Grande-Chaumière, Montparnasse.</i>
Naudin, Bernard.	<i>6, rue Mazarine, Paris.</i>
Orr, Louis.	<i>Yale University, New Haven, Conn.</i>
Porter, A. Kingsley.	<i>1st Lt. Inf., 524a Hancock St., Brooklyn, N.Y.</i>
Rice, Ralph M.	<i>14, avenue Victor-Hugo, Boulogne-sur-Seine.</i>
Reinach, Salomon.	<i>Neuilly-sur-Seine.</i>
Saillens, Emile.	<i>Fulton Hall, Cambridge Mass.</i>
Scannel, Robert H.	<i>2nd Lt. F.A, 1002 Garfield Bldg., Cleveland, Ohio.</i>
Small, Philip L.	<i>6, rue Pierre-le-Grand, Paris.</i>
Thomas, Cyrus W.	<i>Capt. Engrs. Salmagundi Club, New York.</i>
Townsend, Harry.	<i>6016 Ellis Ave., Chicago, Ill.</i>
Taft, Lorado.	<i>Musée du Louvre, Paris.</i>
Vasselot, Marquet de.	<i>Care Baumgarten, Place Vendome</i>
Wollweder, M.	<i>65, boulevard Arago, Paris.</i>
Zarraga, Angel.	



Salle du Patronage
where General Lectures were Held.



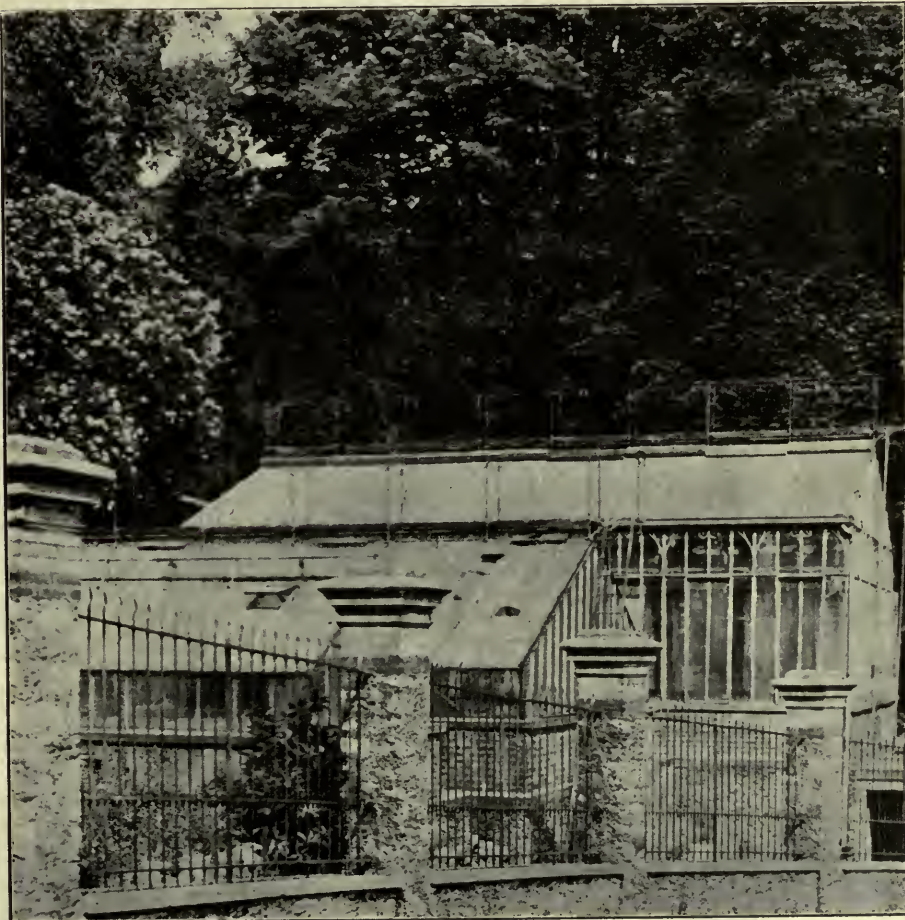
Corner of the Library.



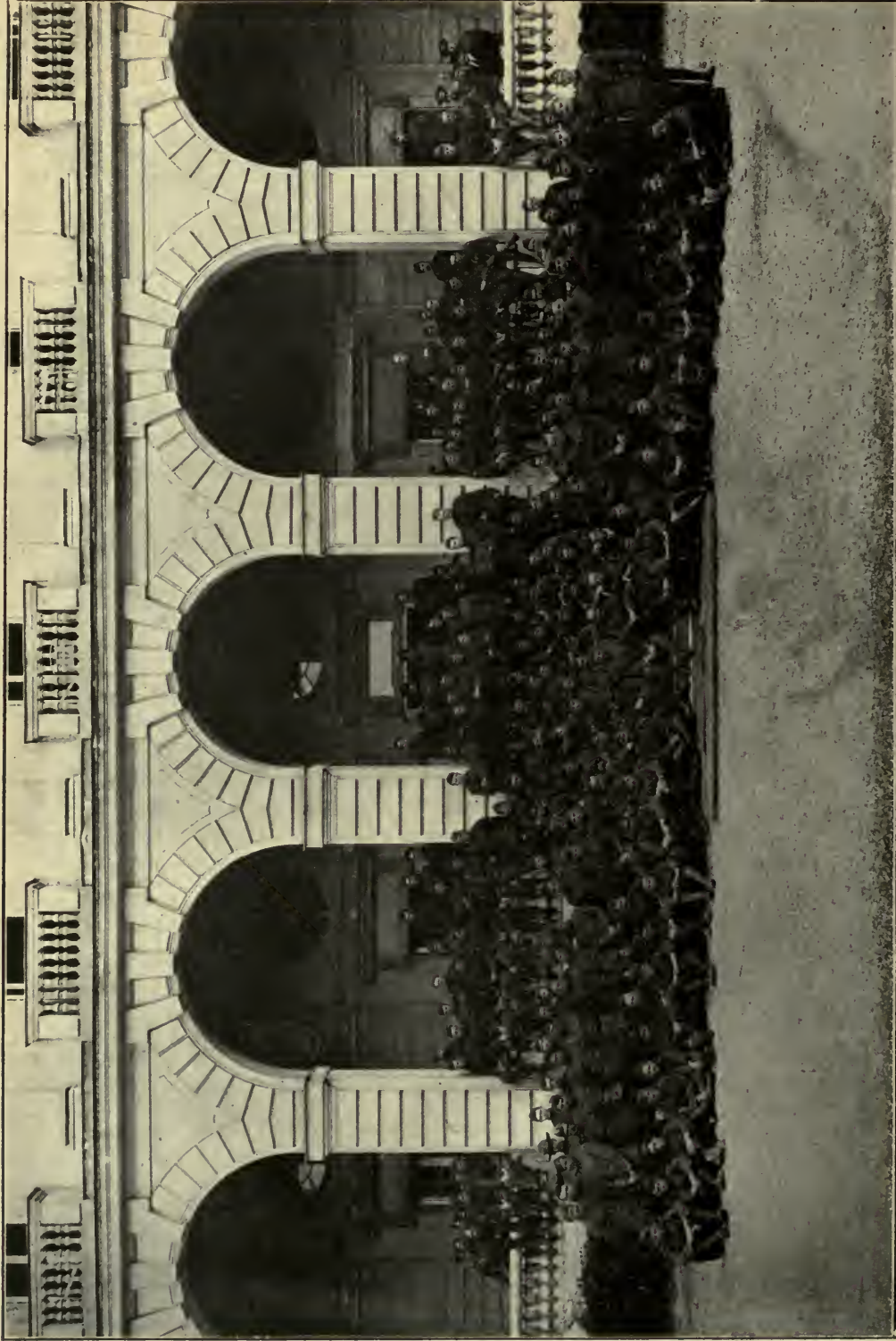
Barracks used by Interior Decorators
and
Head quarters Company.



Garage used as Painting Studio.



Conservatory used for Antique Class.



The Students and Staffs.

THE STUDENT COUNCIL

During the early stages in the development of the school, a need was felt for an organization of the student body independent of supervision by the staff and faculty, but for administrative purposes and to foster the esprit de corps that such a body should have.

A tentative constitution was drawn up and, after certain modifications, was passed by the student body. This constitution provided for a student council composed of students from the various departments of the school, the members being chosen by popular vote from the respective departments. The Grand Massier was appointed ex-officio the president of the Council.

The purpose of the Council was twofold as previously stated. First to carry out the administration of the school in so far as it affected the individual students and as directed by the faculty. Second, to establish an esprit de corps sufficient to reduce disciplinary measures to a minimum and to instill into the minds of the new students, arriving daily, the proper attitude toward the ideals of the school.

So well was the Student Body imbued with the spirit of the school, that it was only necessary to act on a certain few cases where infractions of rules had been noted.

To aid in using the students spare time to best advantage, sub-committees were appointed, one to work out a series of itineraries for week end travel trips and another to aid in securing entertainments to be given at the school. Thru the work of the committee on travel trips, a very comprehensive series of itineraries covering short trips was arranged within easy travel of Paris. These itineraries were added to by the students themselves upon completion of a particular trip. The entertainment committee endeavored to arrange for a dance but the idea was given up due to the fact that the student body was made up of both officers and enlisted men, which conditions, under existing regulations would have required separate dances. A series of three concerts was arranged for, however. These proved most successful and were well and enthusiastically attended.

Signed :

Henry P. SABIN
Major, Infantry.

Bellevue (S.-et-O.)
15 June, 1919.

REPORT ON ITINERARIES

OF THE MORE DISTANT TRIPS IN FRANCE

Shortly after the courses of the Art Training Center were established the student council held a meeting to obtain accurate information on places of architectural interest that could be visited on the week end passes. Each student looked up the points of interest of one place and made a written report on the same. In this way a great quantity of reliable information was collected.

The time from Saturday noon until Sunday night was devoted to short trips in and around Paris. These were successful and as the work progressed the desire for more travel manifested itself. The student council then requested travel time from Thursday noon until Sunday night for the second class and from Saturday noon until Thursday night for the first class. The staff and faculty approved the scheme and the trips were made. After each trip the students presented a written reports on what they had seen.

The increased travel led to the classification of the interesting places visited. A grouping of towns, cities, châteaux and cathedrals was made so that the greatest number of places could be reached in the shortest possible time.

The following itineraries, were made by various groups of the students in architecture.

ILE-DE-FRANCE.

Versailles, Saint-Germain-en-Laye, Maisons-Laffitte, Rambouillet, Maintenon, Chartres, Etampes, Melun, Fontainebleau, Barbizon, Saint-Cloud, Meaux.

BRITTANY.

Saint-Malo, Vitré, Fougères, Morlaix, Carhaix, Quimper, Concarneau, Pontivy, Vannes, Brest, Nantes, Rennes, Dinan.

NORMANDY.

Mont Saint-Michel, Caen, Rouen, Evreux, Bayeux, Coutances, Château-Gaillard, Falaise, Lisieux, Dieppe, Fécamp, Etretat, Le Havre.

NORD.

Beauvais, Amiens, Abbeville, Arras, Lille, Cambrai, Dunkerque, Boulogne.

ARGONNE AND CHAMPAGNE.

Château-Thierry, Epernay, Reims, Châlons-sur-Marne, Bar-le-Duc, Verdun.

VOSGES, ALSACE AND LORRAINE.

Metz, Nancy, Toul, Strasbourg, Mulhouse, Belfort.

BURGUNDY AND MORVAN.

Sens, Troyes, Auxerre, Vézelay, Beaune, Bourg, Dijon, Semur, Nevers.

POITOU, SAINTONGE, ANGOUMOIS.

La Rochelle, Thouars, Parthenay, Niort, Saintes, Loudun, Poitiers, Angoumois.

LIMOUSIN, PERIGORD, QUERCY.

Limoges, Aubusson, Uzerche, Brive, Argentat, Périgord, Cahors, Figeac.

AUVERGNE AND CENTRAL PLATEAU.

Vichy, La Bourboule, Le Mont-Dore, Saint-Nectarine, Riom, Clermont-Ferrand, Le Puy, Aurillac, Salers.

ANJOU, MAINE, TOURAINE.

Blois, Chambord, Cheverny, Chaumont, Tours, Amboise, Langeais, Villandry, Ussé, Luynes, Chinon, Azay-le-Rideau, Loches, Chenonceau, Valençay, Saumur, Angers, Montreuil-Bellay, Brissac, Serrant, Orléans.

BERRY AND SOLOGNE.

Argenton, Gargilesse, Bourges, Montluçon, Vierzon.

PYRÉNÉES, GUYENNE, GASCOGNE.

Bordeaux, Arcachon, Dax, Bayonne, Biarritz, Pau, Lourdes, Capvern, Tarbes, Agen.

PYRÉNÉES, LANGUEDOC.

Toulouse, Luchon, Saint-Lizier, Perpignan, Carcassonne, Narbonne, Béziers, Albi, Castres, Rodez, Conques, Tarn.

PROVENCE.

Orange, Avignon, Saint-Benez Bridge, Tarascon, Beaucaire, Arles, Nîmes, Aigues-Mortes, Les Baux.

RIVIERA.

Marseille, Toulon, Saint-Raphaël, Cannes, Antibes, Nice, Beaulieu, Monaco, Monte-Carlo, Menton, La Turbie.

The opportunity for travel was taken by every one and the quantity of sketches and water colors turned in after the trips proved that the time was valuably spent. Those who did not sketch bought post-cards and pictures and made measured drawings of the interesting details. The travel was mostly by train, so many important places were left out, due to lack of time and the poor train connections. Many times camions helped out, walking was not unpopular and bicycles were found convenient.

Signed :

Jas. B. CARROLL

1st Lt., U.S. Air Service.

CERCLE ENTRE NOUS

With the establishment of an "Ecole des Beaux-Arts" for the American Expeditionary Forces at Bellevue, it was evident that opportunities for studying the French language were to be very limited because of lack of time. Many of the students also desired to go even further than the grammatical study of the language and obtain a general perspective of French literature simultaneously with their rapid survey of French architecture, sculpture and painting. With this point in view the students, with the aid of M. Delamare, organized the "Cercle Français" or "Cercle Entre Nous". The organization was "open" to any student who desired to become a member. All meetings were held in the French language, a fine being imposed for each word of English spoken during the meetings.

The "réunions" which were held weekly were of divers nature, varying from instructions in French social customs and amusements to the singing of French songs and lectures on French literature. A detailed study of "Le Bourgeois Gentilhomme" of Molière was made. One week M. Delamare gave a lecture on the story and mental attitude of Molière and the following week "Le Cercle" attended the production at the Theatre Antoine, a performance giving an excellent general impression of the manner of life, as well as the music, costumes and ballets of the time of Louis XIV.

The Commanding Officer of the school, Major Gray, and the Dean, Mr. Warren were elected to honorary membership at the first meeting.

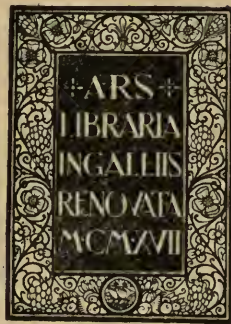
Signed :

SUMNER M. SPAULDING
1st Lieut., Q.M.C.



Departure of Troops, — Last Day of School.

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